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Metropolitan Revives Le Prophète

Meyerbeer Work Superbly Given—Martinelli, Corona, Matzenauer and Rothier in Leads
—Bodanzky Conducts—Other Operas

The revival of *Le Prophète* at the Metropolitan Opera House on December 31 brought back to old timers memories of the days when Caruso found in the role of John of Leyden one of his great sources of inspiration. Since the death of the tenor the opera has lain dormant on the shelves of the Metropolitan library, until Gatti-Casazza thought that this season would be an appropriate one for the revival of the Meyerbeer work. Perhaps it was in deference to the memory of Caruso that the opera was not given for so many years; for with Martinelli as a constant member of the Metropolitan roster it could not have been because there was no tenor able to take the important and difficult role of the Prophet. Its revival constituted a display of brilliancy such as is not often seen on any stage.

The story of the opera is somewhat complicated, but it serves as an excellent medium for the use of showmanship; it requires what a more sophisticated critic might call the Italian operatic "trappings," but what, to a lover of the old school of opera, is definitely essential for dramatic unity. *Le Prophète* illustrates a historical crisis as did its predecessor, *Les Huguenots*, and the libretto, by the same author, Scribe, has something of a similar flavor to what is considered as the composer's greatest operatic production.

The story deals with a character of historical significance, John of Leyden, whose real name was Jan Beuckelszoon, living in the early part of the sixteenth century. In business he was a tailor, small merchant and an inn-keeper of Munster, personally he was a bigoted leader of the Anabaptists, revolutionaries and religious fanatics. His betrothal to Bertha, a village maiden, his various attempts at winning her in spite of the opposition of Oberthal, the count, and the important place Fides, his mother, holds in his life, are really the fundamental points on which the drama is based.

It is only just to say that one is not always in sympathy with John; his character, while an ardent one, is somewhat complex, and we find him swerving from the great love for his bride to the sentimental maternal one, as the alternating supreme factor in his life. His character has a sterling side, which unquestionably lies in his religious fervor, a fervor which rises to great heights in the stirring coronation scene in the temple, when the Anabaptist leaders and the rabble proclaim him as their master and prophet. He is later undone by the hand of his own betrothed who had been led to believe that the false prophet had murdered her sweetheart. The last act shows the prophet surrounded by his friends and enemies at a sumptuous feast, where Bertha has, on her enlightenment as to the identity of the prophet, killed herself after setting fire to the palace. The burning and collapse of the building is a final melodramatic touch which crowns this colorful work of Meyerbeer.

The Metropolitan performance actually breathed the air of rebellion which permeates the work; there were moments of tenseness, when the mobs were in action, which brought blood-curdling reactions, fortunately relieved by the many melodious arias which are interwoven in the score, and the gay skating scene of the second act. Further one has the definite impression of something rather majestic about the person of John; he is a character to be reckoned with, a towering figure that reflects his force on his surroundings. The third act is interesting from a psychological standpoint, presenting, as it does, a medley of fanaticism and sensuousness which gives an insight into the religious ideas and methods of the Anabaptists.

THE CAST

It was a bright array of artists who partook in this revival. Giovanni Martinelli was the logical tenor for the role of John, and he displayed an almost magnanimous spirit. He made of the character something nobly majestic; a sweep of emotion through the entire four acts brought the coronation scene to an exultant apex, and here Martinelli waxed eloquent. It was an eloquence intermingled with a peculiar superhuman element, as if the Prophet were really assured that he was something which belonged to the class of the elected. Vocally, the opera offers one of the most difficult roles written for a tenor; the tessitura of the third scene in the second act alone would be enough to call upon all the reserve strength of a singer, but to pull through four acts of practically the same type of music is a credit which demands the highest ability of singing. Margaret Matzenauer, as Fides, deserves credit for not only fine singing but also for an interpretation which was artistic and entirely convincing. Her work from start to finish was a piece of motherly affection and concern, and after the famous Ah

mon fils aria she received an appreciable reward of applause. Leonora Corona, a young singer who has made a definite impression on Metropolitan audiences, took the part of the young Bertha. This was our second opportunity to hear Miss Corona in a leading role, and our first impression was confirmed, namely, that she is an artist of merit, with excellent histrionic ability and a voice which is sure and of most pleasing quality. Her duets with Matzenauer were a treat of vocal finish and appreciation for the melodious style of Meyerbeer. In Leon Rothier, the Count had a stimulating impersonator. It was a pleasure to hear Rothier's pure French diction combined with a voice of resonance. The three Anabaptists—Ezio Pinza, Alfio Tedesco and Gustaf Schuetzendorf—were admirably associated. The voices of



APAEA PHOTO

MARIE MORRISEY,

American contralto, who began her season with a successful appearance at a pair of concerts of the Cincinnati Symphony Orchestra and gave a Chicago recital on November 13, which won unanimous praise. Miss Morrisey will give the same program in New York at Town Hall on the evening of January 10, when she will present songs in seven languages and also give the first New York performance of *Grief*, a song written by Richard Hageman and dedicated to Miss Morrisey.

Pinza and Tedesco in some of the shorter passages they have together, blended beautifully, and the acting of the three men gave a true impression of diabolical fanaticism.

Though many critics have condemned the interpolation of the ballet scene in the opera, it still holds a charm as in times gone by. The scenes as conceived by Rosina Galli and August Berger and danced by Miss Galli and M. Bonfiglio, were delightful. One wonders and marvels at

(Continued on page 35)

Bela Bartok Debuts Brilliantly

Famous Hungarian Composer Plays Own Rhapsody With New York Philharmonic Orchestra—Brilliant, Melodious Work

Bela Bartok made his American debut with the Philharmonic Orchestra on Thursday, December 22, at Carnegie Hall, and had an enthusiastic reception from a large audience.

The concert was to have presented Bartok's new piano concerto (heard at the Frankfurt Festival last summer) but owing to the difficulties of the piece and the short time available, for rehearsals after the composer's recent arrival on these shores, he and Mengelberg decided to substitute, instead Bartok's Rhapsody, opus 1, for piano and orchestra.

Under the circumstances the choice was a felicitous one, for while some hearers were disappointed at the absence of a score which shows Bartok in his latest phases of musical development, the majority of the auditors had come also to see and greet the distinguished Hungarian modernist.

What they saw was a slim, modest gentleman, with grey hair, inclining to baldness, who showed an unassuming manner at the piano, and displayed no outward affectations of any kind in his bearing or playing.

Bartok's pianism is of a superior kind. His technic has unusual fluency, accuracy, brilliancy of fingers and wrists, without any employment of undue force. His tone is mellow, multi-colored, and finely graded. He makes sensitive use of the pedals. His climaxes cumulate dramatically rather than through noise. At all times one feels the keyboard dominance of a thorough musician, with a deep poetical instinct, warm imagination, and a patrician sense of style and delivery.

As for Bartok's Rhapsody, it is a singularly ripe score for a first opus. He was only twenty-three years old when he wrote it in 1904, and had not then accomplished his emancipation from the recognized standard composers of the time. The Rhapsody is tinged with the influences of various masters, chief among them, Liszt. Later, as is well known, Bartok repudiated Liszt's "Hungarian" music as the true racial expression in tone of that nation, and traced its sources much further back than the tunes of the Gypsies.

Harmonically also, Bartok in the Rhapsody had not yet found his complete freedom, and only in scattered measures does he reveal the daring that are his today.

Withal, the Rhapsody is an amazingly interesting work, although a trifle long and somewhat overdeveloped in spots. The melodic material is of true beauty, and Bartok moulds it with much harmonic and rhythmic resourcefulness. Proud melancholy, elegant romanticism, fierce passion, pervade the pages. (The true Magyar in music!) The orchestration is mature, expert, highly effective.

Bartok scored a distinct success with his audience and was recalled again and again. It is rumored that he will play his concerto here with the Cincinnati Orchestra later in the season.

The concert opened with a lovely hearing of Corelli's Concerto Grosso, No. 8, Mengelberg doing his conducting from his seat at the harpsichord, which he played with delectable musicianship.

D'Indy's Istar Variations and Schelling's new symphonic poem, Morocco (conducted by the composer) constituted the balance of the interesting experiences of the evening.

Transatlantic Travelers

(Ship News by the Special Musical Courier Quarantine Reporter)

New York, January 2, 1928—Peder Moller, bearing the credentials of a musician of the Royal Court of Denmark, arrived for his first visit to America aboard the Scandinavian-American liner Oscar II. He has never had time to come over before, he said. Awaiting him at the pier was his uncle, Victor Thorsen, who took Peder by the hand when Peder was eight years old and led him to a music teacher in Copenhagen. Six months later, the uncle related, the teacher escorted Peder home again and advised his parents to enter him in a more advanced school as the youngster already knew more music than his preceptor.

Moller will visit friends and relatives and play concerts here for the next three months, he stated. He brought the violin given him as a birthday present by the King of Denmark. Aboard the ship there was a Christmas festival with ten Christmas trees for the fifty children among the passengers, and Moller supplied the music.

Orloff, Lucrezia Bori, John Amadio, Florence Austral, Jacques Thibaud, Georges De Lausnay and Paul Robeson arrived aboard the Cunarder Mauretania. There was a big concert on Christmas eve. Then Christmas morning it was reported that old Mr. Stork had swooped down out of the sky along with Santa Claus and left twin girls to a couple returning home after a visit to England. They were the first twins ever born aboard ship, so far as any records show, and as even one baby brings a vessel good luck Captain Diggle was glad and proud. So there was a second concert and general celebration over that.

Orloff arrived for his second American tour. He sailed away just a year ago for concerts in Germany, England, Holland, Czechoslovakia and France, including a concert at the new Grand Pleyel Hall in Paris. The acoustics of the new hall are no less than wonderful, he declared. He will

(Continued on page 38)

Bachaus and Bauer Score Triumphs in Paris

Schonberg's Works Raptuously Applauded—Ether Music Demonstration Draws Record Crowd

PARIS.—During the past few weeks Paris had the opportunity of hearing the two B's of piano playing—Bauer and Bachaus. Both these great artists played to crowded houses at their respective recitals and at their appearances with orchestras.

Bachaus' recital was his first here since the war, and, ponderous and lengthy though it was (it comprised three Beethoven sonatas, the Appassionata, the Hammerklavier and op. 111) it had to be extended by four extra numbers before the public would leave the hall. At the second recital the Salle Gaveau was more than crowded, with several ladies sitting on the floor at the back in attitudes more picturesque than graceful. The audience dispersed at quarter to twelve after tiring itself with applause.

Harold Bauer, who has long been a favorite with the Parisian public, gave his two recitals in the new Pleyel Hall, where his broad, powerful, intense style in emotional passages, and his poetry in the more delicate compositions were heard to perfection. This new hall has immediately been recognized for its wonderful acoustical properties, though the chorus of condemnation against its decoration is loud. Bauer, however, kept the attention of his hearers on the music and they called and recalled him to the platform so often that at last a bulky porter of the Pleyel house shut down the lid and signified by his solemnity that the recital was ended. What is there to be said about the Beethoven, Schumann, or Chopin playing of Harold Bauer? Nothing, that has not been said a thousand times before.

Among the most interesting of the women pianists before the public of Paris is Ilona Kaboss, a Hungarian artist with temperament, poetry, and a brilliant technic. Her playing of Beethoven's C minor concerto with the Pasdeloup orchestra in the Mogador Theater was admirable from all points of view. Her success was well merited.

At the Salle des Agriculteurs I heard a Spanish pianist, announced as "Valentia," play the Grieg concerto with orchestra. I went to hear how the old work sounded after the lapse of years since I heard Grieg himself play it in the old St. James' Hall in London towards the end of last century. The Valentia performance will not restore the concerto to its former popularity. Nor did the pianist's interpretation of his fellow countrymen's works make compositions by Albeniz, De Falla, and Joaquin Nin remarkably interesting. Still, Valentia is unquestionably a good pianist. He lacks only emotional climaxes to make his playing convincing.

A PLEA FOR DEBUTANTES

A very young pianist, Christiane Saulnier, appeared in recital in the smaller of the two Gaveau halls, and gave indications of much promise. I am always sympathetic toward beginners. Sometimes those who have the most temperament and personality are the most disturbed by the presence of the audience. I feel certain that Christiane Saulnier needs only experience in playing before the public. She has much charm, a brilliant technic and a musical tone.

Madame Roger-Miclos was perhaps even younger than Christiane Saulnier when I first heard her play the C minor concerto of Saint-Saëns some forty years ago in the Châtelet Theater with Colonne conducting. When I heard her recent recital in the Salle Chopin, I was astonished at the energy, brilliance and youth she displayed in a lengthy recital which ended with Liszt's Mephisto Valse.

A little Russian girl, Raya Garbusova, who gave a cello recital in the Pleyel Hall, might have been heard to greater advantage in a smaller auditorium. She looks so small beside her instrument, and the tone which her feminine arms draw from the big instrument is by no means broad. She is nevertheless a thorough artist with a great many attractive qualities. If little women will persist in playing the cello I certainly think they should play it as much after the manner of Garbusova as possible.

A FEMININE BACH

Lily Bach, who is a pleasing violinist and not a composer of feminine fugues, gave a recital which at once established her reputation as an artist of merit. Her instrument is not worthy of her skill and tonal instincts, but her mastery of the fingerboard is admirable. Her program included Max Bruch's G minor concerto, and the Concerto Russe by Lalo, both of which works require the orchestra. The piano version, however, was not able to hide Lily Bach's really fine performance.

Jacques Thibaud was greeted with enthusiasm both before and after his fine and polished performance of the Beethoven concerto with the Colonne orchestra. He played two new works at the same concert. One was a Fantasy Basque by Gabriel Pierné and the other was called a dialogue for violin and piano, *Au Jardin de Lindarja*, by Nin, with the com-

poser at the piano. The new works were received with more or less enthusiasm.

The Spanish violinist, Quiroga, has a large following in Paris. He played Lalo's Symphonie Espagnole with the Lamoureux orchestra in the large hall of the Trocadero at one of the Saturday concerts, and was tumultuously received by his admirers. I wish he could repress his habit of revising the compositions he plays. Often the composer's version is the best. At this same concert Marcel Dupré played Widor's famous and theatrical toccata on the grand organ. I have said more than once that the Trocadero organ is not worthy of the best organists. It sounds thin and shrill and without grandeur. The third symphony of Saint-Saëns, with its effective organ part, was the chief orchestral item of the program.

TWO GOOD SINGERS

Ninon Vallin drew the largest audience I have yet seen in the new Pleyel Hall when she gave a vocal recital of twenty-three songs without an assisting artist. She held her immense audience to the end and was compelled to add extra numbers. Her powerful, brilliant, and musical soprano voice is justly admired.

Alice Viardot-Garcia, a soprano with a remarkable line of great and famous singers as ancestors and relations, sang a number of classical songs by Handel, Haydn, Martini, and modern French and Russian songs, at a joint recital she gave with the fascinating Estonian dancer, Ella Ibak, in the Salle Gaveau. She is the possessor of a rich, full, sympathetic, and well trained voice. I noticed that the success of the recital warranted another concert within a few days. The dancer was likewise very well received, from which I conclude that she danced very acceptably, though I express my opinion on dancing with extreme modesty.

—AND A THIRD

When I heard Marion McAfee sing with orchestra at a recent concert in the large Pleyel hall I felt better qualified

to speak. She is unquestionably a delightful singer, with a high, brilliant, and very flexible voice. Her success with the Parisian public was instantaneous. The beautiful and exacting air from *The Magic Flute* was splendidly sung, as were the other numbers on her program, for that matter.

Composer concerts have added their variety to the usual recitals by executants. One of the younger men of the day is Mario Facchineti, an Italian who makes his home in Paris. He gave two concerts of his own works during the second week in December. They proved to be modern works in the accepted sense of the word—that is to say, works with long, unbroken melodic lines, and elaborate harmonies of considerable complexity. My principal objection to so much of this modern music is that the composers sacrifice their national styles and idioms in order to write a kind of international nondescript. If the works by Mario Facchineti sounded more Italian they would please me better. But all the young composers of today have the same habits.

PARIS APPROVES OF SCHÖNBERG

Arnold Schönberg gave a concert of his works in the Pleyel Hall with the help of an orchestra and the well-known singer Marya Freund. Time will undoubtedly tell whether these compositions are better or worse than those of other modernists, who are so much heard in Paris at present that the Schönberg harmonies caused no surprise whatever. In fact there was much rapturous applause and the composer was called repeatedly to the platform. Paris certainly set its seal of approval on this eminent Austrian musician. The program included extracts from the *Gurrelieder*, a symphonic poem *Pelléas et Mélisande*, and the "seven times seven" poems called *Pierrot Lunaire*.

I tried my best to hear the Russian inventor Theremin give an exposition of his new process for extracting music from the ether—if that is the correct description. But although I reached the Salle Gaveau more than half-an-hour in advance, I could not even get near the hall on account of the crowds around the doors. I never saw so many Russians together in one place before. But as Theremin will have reached New York before this letter, my account of the proceedings will be unnecessary. Suffice it to say that his success here was such that the Salle Gaveau and, two days later, the Opéra were packed to the doors.

CLARENCE LUCAS.

Hawaiian Revolt Is Theme of New Reznicek's Opera

Première of *Satuala* in Leipsic a Great Success—Grateful Roles Excellently Sung—Brecher's Fine Conducting—Effective Staging

LEIPSIC.—Another great operatic success has just been brought out by the Leipsic Opera, where Jonny Spielt Auf first saw the light. This time it is Emil von Reznicek's latest work, *Satuala*, a story of Hawaii. There is no new problem to be solved in this opera, nor does it aim to fulfill a high artistic ideal. The composer evidently set out to create a popular success and, with his thorough knowledge of the theater and the public, he has achieved it.

The story by Rolf Lauckner, whose writings were once oh, so "expressionistic," plays in Hawaii at the time when it was still under American rule. An uprising is planned against the Americans and Masu, the leader of the revolt, induces Satuala, a beautiful Hawaiian girl, to keep the American captain occupied while the natives strike a de-

cisive blow for freedom. This blow is to be delivered during a great feast given by the queen of the islands.

But the heroine, as so often happens in opera, falls in love inopportune and reveals to the captain her countrymen's plans, which are, of course, immediately frustrated. Not soon enough, however, for the captain, to prevent a number of his men being killed in the conflict. He realizes that his infatuation for Satuala and consequent neglect of duty are responsible for these lives, and, in a fit of remorse, he takes his own life. For Satuala, having betrayed her country and lost her love, there is nothing to do but follow his example.

JAZZ, PLUS EXOTIC CHARM

Reznicek's music, which has an individual, exotic charm, glosses over much of the crudity of the libretto and softens the coarseness of some of the scenes by the use of broad, lyric passages that reach their climax in some very fine duets. A number of folksongs, sung by Satuala's sister, sound extraordinarily genuine, while the ballet scene in the second act, at the court of the queen, is a triumph in musical exoticism. Here the composer was given opportunity for an unrestricted use of jazz, and the manner in which he has employed it is very agreeable, a proof, in fact, of his serious musicianship and good taste. All unpleasant sounds are avoided and the entire work is drawn in pastel shades.

The title role is a particularly happy creation and will be much sought after by leading character singers for the unusual opportunities it offers both in singing and acting. Besides this there are numerous other important parts that are likewise very "grateful." The chorus plays a comparatively small role but it adds materially to the local color and is always rhythmically and harmonically pleasing. The orchestration shows, bar for bar, the master craftsman's hand, and even in the most daring passages it always "sounds."

FINE CAST

The Leipsic première attracted a large and distinguished audience by no means entirely local. Both singers and orchestra were stimulated to their greatest efforts (and at their best they are hard to surpass) under the fiery, almost demoniacal conducting of Gustav Brecher. Marga Dannenberg, as Satuala again gave proof of her unusual vocal and histrionic talents. With her were the leading singers of the opera like Ernst Neubert, Joseph Lindlar, Max Lindlar, Max Spilcher, (Continued on page 35)



What Is Vocal Training?

By Harry Colin Thorpe

At first sight the heading of this article apparently places itself in the over-crowded category of "foolish questions;" for surely every one knows that vocal training is the training of the voice. But the phrase "vocal training," time-worn and familiar as it is, conceals far more than it reveals; in fact we may go still farther and say that this common expression which we bandy about so carelessly is actually misleading and deceptive. The comment of the old Negro preacher in beginning his sermon,—"Beloved brethren and sisters: this hyer text do not mean what it say"—is perfectly pat in the present case also.

I have no desire nor intention, however, of approaching this phrase as an academic purist and showing that its meaning can be more aptly expressed in other words. On the contrary, my concern with this topic is purely practical and my aim is to discuss it from the standpoint of the vocal student, singer and teacher. When we consider that thousands of men and women are devoting their lives to the work of "vocal training," that tens of thousands of students are hanging high hopes upon the result of this training, and that hundreds of thousands of dollars are being annually expended for this service, it seems high time that all concerned know what they are talking about when they glibly speak of "training the voice."

As a beginning I wish to assert baldly and fortissimo that the voice cannot be trained! One studies and one practices and the voice improves (let us hope), but it is not the voice which is trained. For when we stop to think of it, the voice is no more subject to training than is the clay in which the modeler works. Both voice and clay are materials from which an art-product can be made, and although the singer produces his own vocal material while the modeler buys his clay, to the analogy is perfectly applicable as an illustration of my point.

Here it may be objected that as yet I have not done the thing I vowed to do and have done the thing I swore not to do—I have quibbled over terms and have offered nothing practical. To all who feel this way about it I say, peace and patience for a moment. I think you will admit that the average student of singing is not over-critical in his thinking nor Solomon-like in his judgments; he is generally young, inexperienced, innocent and impulsive, and he is very prone to take it for granted that so long as he is singing exercises or songs for certain periods each day—in short so long as he is producing sound—he is being properly trained for singing. Now my hope is that these reflections will awaken in the student's mind a question—more, a whole series of questions—questions such as "If voice cannot be trained, what is trained in the process of learning to sing? In what does this training consist? How can I know I am receiving correct training? and so on. I maintain that if the foregoing considerations can induce this sort of cerebral agitation it is just about the most practical thing that you or I can mention.

I do not know any better way of proceeding than falling into line with the thoughts of this imaginary student and seeking answers for some of his questions. Since voice cannot be trained, what is trained in the acquisition of vocal art? Voice being the product, the result, the effect, it must be obvious that the thing trained is that which produces this result, that which controls the process of production and that which passes judgment upon the quality of the product. To be perfectly clear, let us resort to analogy again, this time borrowing from the field of industry. Back of any manufactured product we find three essentials: First, equipment (such as machines); second, directing intelligence (management), and third, inspectors (passing upon the finished product and accepting or rejecting). Similarly we find back of voice the physical organism (which actually manufactures voice), the mind (which controls and directs the physical operations) and artistic discrimination (which carefully inspects every tone, detects its flaws or approves its merits). So it appears clearly that "vocal training" is a very definite thing after all. It involves first of all, the training of the body as a whole, and more particularly the breathing and speaking mechanism. Second, the mind must be trained in the knowledge of how to control and direct the action of the physical parts, and finally, taste, or in common speech, "the ear," must be educated to judge of results produced, to distinguish clearly the good from bad—the artistic from the gauche.

The great baritone, H. Ffrangcon-Davies, has well said that "the training of the ear is one-half the training of the voice." Only teachers, who have been through the agony of listening to false intonations, can fully realize how true his words are! And nearly all of this trouble is due to lazy ears. It is simply amazing how few students ever "hear" the pitch "accurately" before trying to sing it. The same thing is true in regard to quality or tone—character, but in a greater degree, for quality is a far more subtle and elusive property of tone than pitch. So both pupil and teacher here face a serious problem.

But like all problems it has its solution, which in this case might be said to be chiefly a matter of getting the attention into the ears and keeping it there. Eternal vigilance on the teacher's part, the ability to follow the pupil's mind in its gropings, and readiness in the selection of the proper suggestion or exercise to keep the hearing 100% active, are absolutely essential. Judicious questioning, the pointing out of differences in the pupil's tones, and the illustration of differences by the teacher—all help in the acquisition of a "critical ear." But this important matter must not be left to chance; both pupil and teacher must make continued and systematic effort to arrive at the goal of keen and concentrated aural attention.

Along with the training in listening must go the training of the mind. We compared the mind in singing with the manager or director of production in a manufacturing plant; it is the intelligence which controls the entire operation, starts or stops the machinery, changes or modifies certain processes, adjusts and regulates. In a word, the mind con-

trols and directs the operation of the body in singing. This is clearly understood; but what one most wishes to know is, just what training will make the mind efficient in its function as director-general of the body and vocal organs? A full answer to the question would require a treatise on psychology, but to state it in a few words I should say that the essence of this mental training is learning to see the relation between cause and effect. When the ear reports that a certain tone is poor in quality, the mind should be able to say exactly why it is poor and what steps to take for its improvement. If the ear reports a tone of unusual purity and beauty, the mind should be able to discern the causes lying back of this particular excellence in order that the same result may be secured another day.

The first step in the development of this ability is the acquisition of at least a rudimentary knowledge of the vocal mechanism and its functions in relation to the mind that guides them. This does not mean that the student must become entangled in a net of scientific data; but just as it is well for a motorist to know the difference between a spark-plug and the carburetor, it is highly desirable that a singer should not confuse his diaphragm with his uvula. Having imparted to the student this basic knowledge of structure and function, the teacher can gradually lead him to grasp the connection between process and product—cause and effect.

The training of the body and its parts has three aspects: (1) the training of the body as a whole; (2) the training of the breathing apparatus; and (3) the training of the speaking (and singing) parts. The general alignment and, more especially, the balance of the whole body, has a powerful influence on breathing and can impede or facilitate one's efforts, as the case may be. Even more vital is the training of the breathing mechanism, although some counselors will try to persuade the unwary student that no special training of this sort is necessary or advisable. Needless to say, such statements are due either to abysmal ignorance or a half-baked smattering of so-called vocal "psychology." Finally, the speaking parts (including vocal cords, tongue, lips, etc.) must be trained to flexible, vigorous and precise action. In connection with this phase of vocal study must come the development of a keen sense of control based upon the feeling in the parts themselves, a sort of sixth sense called by scientists the kinesthetic sense. It is that sense which helps us in acquiring correct "form" in golf, tennis, dancing, or any form of skill, by giving us a peculiar "feeling of satisfaction" and it becomes almost as reliable a guide as the ear itself.

So we see that "things are not what they seem" and that "vocal training resolves itself into a pretty definite procedure



NINA GRIEG.

A recent photograph of the eighty-two-year-old widow of the composer, taken with Fridtjof Backer-Gröndahl in Oslo after a concert commemorating the twentieth anniversary of Grieg's death. Mme. Grieg played among other things her husband's Norwegian Dances as piano duet jointly with Backer-Gröndahl, the Norwegian composer.

with definite purposes." To bring about improvement in the quantity, quality and control of voice, the ear must be constantly trained for greater acuteness and discrimination; the mind must become a sure judge of correct vocal functioning as heard in the quality of tone; the body must be brought to a state of poise, and the breathing and speaking functions perfected and coordinated.

Boys and Girls as Music Students

By L. E. Eubanks

There is nothing new in the question as to which sex has done more for music. It has been discussed many times, but have the differences of sex as applied to the study of music been reduced to any helpful principles? Have we learned of any way in which it is an advantage for instance to be a man? Is there any particular branch of music that he is better qualified for because he is a man? Does he go farther in the work? Should boy students and girl students work together, and, if so, how do they compare?

According to the superficial observer, it should be easy to ascertain the comparative status of men and women in music. He turns to the annals of music, certain that he can decide which sex has been the stronger musically and where the differences lie.

But research only deepens the puzzle. One day the evidence will lean to the man, the next to the woman. There are a good many more male musicians than female—that is, among the famous; but does this prove anything? Not unless we knew that as many women have failed as have men. If two men take up the serious study of music to one woman, it would be only logical to expect twice as many successes among the sterner sex. Note that I say serious study—and no other kind counts when we get right down to business and unbiased judgments.

Right there comes a difference that we may say has a sex cause—the spirit in which music is studied. We are not talking of individuals, but as a class women are less serious in music study. Comparing adults, women are less studious; they less frequently have to rely on self-support, and they think more of the social side of the thing, of being able to play just well enough to have their ability termed an accomplishment. I am sure that the first difference, and one of the greatest, is in their respective attitudes.

As one writer on musical subjects has put it, men are more interested in things and their mechanisms; women are more emotional, more interested in display and more dependent. More than once attention has been called by critical observers to the differences between the works of men and women composers. The latter will almost invariably incorporate a noticeably larger emotional element than a man would give the same theme. Woman's choice of harmonies is pretty apt to be governed more by the desire for display than by a respect for the exact fitness of things. She is also apt to stick to established precedents, while her brother loves to pioneer. And this breaking of new ground is the main point in any leadership men may be able validly to claim. In any work, originality increases interest, and we know that interest is fundamental to success.

I do not believe that the masculine mind grasps music any more rapidly and readily than the feminine. I believe "he" usually goes deeper into it, when he is really serious, but I am not prepared to say that "she" could not go as far as he if she cared to—cared sufficiently to put her major self into the thing.

As to which sex has done the more for music, I think this is a profitless point. Humanity has the treasure, as it stands, and both men and women are to be congratulated. But there is a valuable deduction to be drawn from the

differences we have cited. To be cognizant of a condition is the first essential in meeting it. A woman, conceding that her tendency is to superficiality and imitation in music, may take particular pains to avoid these, a man having learned that he may be over-serious and too independent, can lighten up a bit, with benefit to his composition or execution.

The knowledge that these differences exist is of the greatest value to teachers. An instructor who is accepting pupils of both sexes and all ages cannot be too well fortified with such information. I do not believe that any teacher can ignore the essential differences between boys and girls, and succeed in the best sense. Further, I believe that an attempt to ignore—or perhaps I should say failure to appreciate—these differences accounts for many failures that for years puzzle the young teacher who is trying so hard to do his or her best.

If the man has any the best of it in a comparison of adult men and women students, that advantage is a reversal of the situation with boys and girls. At the age of fourteen, to illustrate, the girl is far more interested in music than the boy is. Ten years later the situation may be exactly reversed, but the teacher of these two children must deal with things as they are today.

Remember, as teacher, that the girl of fourteen is far more nearly mature than the boy is at that age! He will grow both physically and mentally longer than she will, but when they are both fourteen he is only eleven or twelve as compared to her.

Obviously, his instruction must be more painstakingly simplified if he is taking the same work that she is. What adds to the difference, too, is his consciousness of it. He is at his clumsy age, while she is well over hers, and he feels his inferiority so keenly that self-consciousness hampers him in everything he tries to do.

Further still, his interests in the middle teens are vastly different from hers. She is "settling" to some extent—at least beginning to appreciate the value of an accomplishment. He is interested in sports, the "bunch" he runs with, and possibly apprenticing himself to some trade.

Not to appreciate this difference is to do one or the other a serious injustice. The inelastic methods of some teachers, in this case, hold the girl's progress back, so that the boy can keep up; or rush the boy along faster than he should go, in order to develop the girl quickly.

Whether or not to mix boys and girls in a class depends primarily on this point—of being able to do so on an age-difference basis. Of course the ideal system of teaching is to instruct but one pupil at a time; but the next best thing, where a number are taught at once, is not to mix the sexes, and to have the ages as nearly uniform as you can. I feel sure that in the long run it is better to give the classes, girls and boys, separate hours.

The teacher who saves time by crowding into one class too many pupils, those of widely different ages and aptitudes, usually finds himself or herself, a little later, with more time than anything else.

Up to the present time it has been taken for granted that the French Suites were written for the harpsichord. The French title of the work, which one finds in the autograph manuscript as well as in the manuscript copy of Gerber, furnishes in itself no certain proof as to the matter, for, since the word "clavichord" was not used, and since the usual popular expression for the same instrument, "clavier," was quite untranslatable at that time, it appears quite possible that anyone, even if he did not intend to stipulate that the compositions were for the harpsichord, should have chosen the word "clavescin," as this word appears on the titles of all French keyboard music. It is a different matter when the expression "pour le clavescin" appears in the middle of a German title, or when it reads, as in the printed work, "Overture in the French style."

There is nothing in Bach's French Suites which, from a technical standpoint, one would unconditionally recognize as harpsichord music. Only the "elegant" character of the Suites and the fact that they were called French Suites by his pupils make it seem probable that they were intended for the harpsichord. Bach employed them in his teaching, using them between the three-voice inventions and the Well-Tempered Clavichord. They were probably intended for the purpose of giving the pupils facility on the harpsichord, and this practise may possibly explain the hitherto unknown reason for their being called French Suites.

But how is it possible to explain that in the foregoing necrology this work is placed in the list of clavichord compositions? Evidently it must be that Bach played these Suites in private not only on the harpsichord, but also on the clavichord. The graceful, naive character of these compositions could be brought out to the greatest advantage on the clavichord; indeed the richness of embellishment which they contain makes them seem in fact more suited for this instrument than for the harpsichord.

In this connection let us hear the judgment of a man who was in close connection not only with Nicholas Bach of Jena, but also with Johann Sebastian Bach himself (the latter visited him in Erfurt and played a number of his compositions for him). I speak of Josef Adlung, who writes as follows regarding the clavichord in his "Musica mechanica." Part II, pp. 144 et seq.:

"The clavichord derives its name from 'chorda,' a string, and 'clavis,' a key; or perhaps from 'cor,' the heart. If from the latter, it is because the clavichord, when it is a good instrument and properly played, is such a heart-touching medium and possesses so much more charm than most other instruments. For this reason it is so much in use for study purposes; he who has learned to play it well can, other things being equal, also succeed with the organ, harpsichord, etc. There are persons who scorn it on account of its small tone, and it is very true that many clavichords sound all too dolce, but on the other hand, there are clavichords whose tone-quality is such that they will sound through several violins. And granted, even, that they are of softer tone-quality than other instruments, there remains in spite of this their delicacy, so that one can bring out embellishments on the clavichord as on no other instrument, and Mattheson's judgment of them remains true when he says, 'The popular clavichord takes the prize above all other instruments.' The tone of a clavichord should sound full, and not forced, but sweet, in the character of a harp. The tones should sing long and sweetly after they are played." Adlung's "Musica mechanica" appeared in 1768, six years after the death of the author, with footnotes by Johann Friedrich Agricola.

And so if Bach often used to play the French Suites on his favorite instrument, as one hardly need doubt, the two compilers of the list of compositions in the necrology were quite right in not including these works under the harpsichord compositions.

In regard to the English Suites, the deeply expressive Sarabands, with their Doubles, could in no wise be effectively performed on the harpsichord, although the fine swing of the opening movements exceed the possibilities of the clavichord—and also that of the harpsichord, for that matter. The toccatas are of varying character, one from another. While, for example, the G major Toccata seems intended for the harpsichord, at least for the most part, the F sharp minor Toccata, with its moods of melancholy and intense longing, seems quite unsuited for that instrument; (Spitta has called attention to the use in this work of the first chorus from the cantata, "I Long, Oh Lord, for Thee").

One must not imagine that, in the performance of all these works, the musicians of that time, not to mention the dilettantes, were any too particular in their choice of instruments. One played on the sort of instrument that one happened to have; if there were at one's disposal keyboard instruments of various types, one chose according to his own taste that one which seemed most suitable for the movement to be performed. The important part of the question for us is, which instrument did Bach himself prefer, which one was it that, above all others, influenced him emotionally. From all the evidence one sees that this instrument was the clavichord.

One last question can still be raised (Mme. Landowska has used it in a very clever manner in her brochure in support of her standpoint). One may ask, if Bach loved the clavichord so very much why was it that he could still bring himself to compose such a large number of works of the highest rank that are undoubtedly intended for the harpsichord? The answer is very simple: Bach was not only a great musician, he was also a great virtuoso. As a great virtuoso, he was led quite naturally to write for the harpsichord, for from this standpoint, the clavichord offered him no adequate scope for his efforts. In his compositions for the harpsichord, Bach knew how to use the tonal possibilities of that instrument to better effect than any other composer; but his nature was much too deep to find any further satisfaction in the scanty means of expression which the harpsichord had to offer. In his imagination he bequeathed to the inflexible tone of the harpsichord that possibility of nuance which could be actually realized only on the clavichord. The greater fullness of tone of the harpsichord carried him, in fancy, over into the neighboring realm of the organ, or, through the possibility of combinations in tone color, into the territory of chamber music. Thus the Chromatic Fantasie became the sister of the great Fantasie which stands as introduction to the G minor organ fugue; and thus the Italian Concerto represents an ennobling of the orchestral compositions of Muffat and Vivaldi. Turning the matter around, the harpsichord concertos came into being largely through transpositions of the violin concertos.

Harpsichord or Piano?

by Richard Buchmayer

Translated by Edwin Hughes

[This is the third and concluding instalment of an article which began in the issue of December 22. In it the author undertakes to solve the much mooted question as to whether the keyboard compositions of J. S. Bach were composed originally for harpsichord or clavichord.—THE EDITOR.]

The harpsichord works of Bach stand on an equal level with his other compositions when looked on from the standpoint of their expressive content. Some have sought to make out that we pianists of today seek to find much within them in this respect that does not, in reality, exist: joyous exultation, mirth, melancholy, longing, deep sorrow. But compare the tonal language of these works with that of Bach's cantatas; you will find there exactly the same means of expression, in places where the actual words make it impossible to mistake the meaning of the music. Are passages for the harpsichord to be considered as a mere play on notes when their exact counterpart in vocal works show them to be the result of an expression of the deepest emotion? Is it not a well known fact that Bach often transcribed whole portions of his cantatas, making purely instrumental works of them, and vice versa? Let me refer once more to the above-mentioned F sharp minor toccata, and let me remind you of the complete identity of the first chorus of the cantata, "We must journey through much sorrow to the kingdom of God," with the second movement of the D minor concerto for harpsichord!

Let us now take a look at Bach's greatest work for harpsichord, the so-called Goldberg Variations. This gigantic work is divided, as is well known, into two constantly interchanging groups of variations. The one group makes the highest demands on the virtuosity of the performer; every possibility which the two manuals of the harpsichord can exhibit in various combinations are here made use of with the greatest effect. The other group contains, in the most artful polyphonic forms, the noblest and most intimate sort of mood-painting.

I should like in particular to call attention to the twenty-fifth variation, an Adagio of almost unbelievable intensity of feeling, rich in harmonic innovations that are not surpassed by any of our "moderns," the interpretation of which demands a capability of nuance that it is difficult to do justice to even on our modern pianos. Here the harpsichord is totally impotent, in spite of all its tonal combinations. Now I ask you, which is more important: shall we musicians of today look upon it as our principal goal to reproduce the "amazing effects" of the harpsichord in the virtuoso portions of this composition; or shall we not,

before everything else, seek to penetrate those depths where Bach unveils to us his noblest and most intimate thoughts, the power of his emotion, the depth of his feeling, his soul, yes, even his own character, the greatness and the humility of his heart? Can there be the slightest doubt as to the answer?

Let me now sum up my conclusions. When such works as the clavichord compositions of Bach are performed on the harpsichord, then such performances are to be condemned, from a purely historical standpoint, for the clavichord and the harpsichord are two completely different instruments in their very nature. When Bach's harpsichord compositions are played on that instrument today, such performances can have an instructive purpose, in that they show what tonal possibilities lay at the disposal of the composer and what special harpsichord effects he reckoned with in certain works.

Anyone who imagines, however, that such performances are the only ones which can pass muster as styleful simonpure sample exhibitions, is miles from the truth; for the harpsichord can never even approximately exhaust the musical content of Bach's works; it is and remains, as Forkel quite rightly says, a "soulless instrument."

Our music-historians are compelled, through their very profession, to give their attention and unbiased interest to facts of various sorts, and this is very likely to mislead them to a levelling off of everything to the same plane, to a regarding of great matters and small matters as things of equal importance. There are, however, in the history of the art of music genuinely prophetic figures, such rare geniuses as Bach, whom it is impossible to confine to the level of their own particular time. The Bach who has outlasted two centuries, the Bach who was an inspiration to Beethoven, Schumann, Brahms and Wagner, that Bach, rest assured, was not the "harpsichord Bach."

If Bach himself could appear among us again, he would probably have some such similar words to say to the harpsichord fanatics who would like to claim him entirely as their own as Beethoven once hurled at the violinist Schuppanzigh: "My dear sir, do you imagine that I gave a thought to your confounded instrument?"

No one can with reason make the statement that "Bach, intuitively sensing the piano ahead of his time, really composed for that instrument." His thoughts busied themselves in other spheres. But it is nevertheless a fact that, of all existing keyboard instruments, only the piano forte can adequately cope with Bach's works. I am quite of the opinion of Mme. Landowska when she inveighs against the exaggerated pounding of our virtuosi; the fault, however, lies with the player, not with the instrument, on which one can play even more softly than on the clavichord.

In the same degree also I condemn any modern attempts at over-refined subtlety, and particularly every sort of sentimentality. Simple and natural; that was Bach's way. But anyone who has as I have, spared neither time nor effort to penetrate to an understanding of Bach's style, as well as that of his predecessors and contemporaries, will hardly shrink from giving his interpretations of the master their full meed of subjective emotional intensity, for only through such an attitude toward Bach's works can they be re-filled with that inner warm-blooded life out of which they sprang in the first place.

Fact and Folly in the World of Song

by William A. C. Zerffi

CHAPTER VI

HOW THE VOCAL ORGAN FUNCTIONS

Following is the sixth chapter of a recently completed book by William A. C. Zerffi and which the MUSICAL COURIER is presenting to its readers in installments. The Preface and first two chapters—A Review of the Situation and How Shall the Truth Be Reached—were published in the issue of November 10, and the third and fourth chapters—Whence Originated the Vocal Chaos and Nature Has No Vocal Method—were published in the December 1 issue. The fifth chapter, published on December 22 referred to The Problem of the Voice Itself. The next instalment deals with Why the Teaching of Singing is a scientific problem.—The Editor.

The ability to make sounds with a mechanism located at the upper end of the trachea or windpipe is by no means confined to the species homo sapiens. Dogs, cats, pigs, as well as many other man's animal relations, are capable of making sounds which are so similar in character to those which men produce as to be practically indistinguishable. Those who have listened to cats on their nocturnal rambles or to the squealing of a pig know that this is so, and the mechanism which enables them to do this in kind.

Unfortunately no traces of the larynges of our ancestors have ever been found, for the larynx is constructed of cartilage and muscle and has therefore not been preserved in the manner possible for the bones. We can therefore only infer that so long as man has been man he has had a larynx. While it may seem a far cry from the Cro-Magnon man to the present day opera singer, yet we can reason with comparative certainty that given the same cultural surroundings, the Cro-Magnon man might have sung tones of equal beauty and power to that of any present day singer.

The remarkably efficient manner in which our larynx functions and the ease with which it responds to the demands made upon it has, however, led to a lack of true appreciation of its marvellously intricate construction and equally marvellous functioning. Those comparatively insignificant looking vocal cords are capable of performing wonders both as regards tone quality and volume and yet they are barely an inch long and a fraction of an inch wide. Surely the mechanism which enables a singer to produce so amazing an array of tones is worth the attention and consideration of all vocalists, for only a clear understanding of its function can protect them from the gross and largely avoidable errors into which they all too frequently fall.

There are so many excellent descriptions of the larynx, its muscles and cartilages in standard works upon the anatomy and physiology of the vocal organ, that it should not be necessary to include a minute description of all its parts. Therefore let us speak only of the larger cartilages and those muscles which actually concern the singer. The only part of the vocal organ which is in any degree visible is the largest of the cartilages, the thyroid, the angular projection which can often be seen and which is familiarly

known as the Adam's apple. It is, however, the main part of the structure, the other cartilages being not only smaller but more mobile. This cartilage may be said to "float" in the throat, being held in position by various groups of muscles, but is capable of a considerable amount of motion. If the finger be placed upon the projecting angle and the act of swallowing consummated it will be found that this causes the larynx to be pulled upward and forward.

This action will be referred to again later. It is attached to the thyroid bone (tongue bone), to the styloid process (in the middle of the head) as well as to other muscles, which enable it to be held firmly in position as well as to be moved in various directions.

The vocal cords are attached to the internal and anterior surface of the thyroid cartilage and to the arytenoid cartilages in the rear. The arytenoid cartilages are situated upon the larger cricoid cartilage which articulates with the thyroid cartilage, the arytenoid cartilages articulating upon the cricoid. All these cartilages are held together by ligaments and actuated by muscles, the muscles being arranged so that the vocal cords can be widely separated when breathing, closely approximated, tensed, and shortened when the tones of high pitch are demanded. A highly intricate and delicate mechanism and yet capable of withstanding an amazing amount of abuse.

Phonation is impossible unless the vocal cords have been approximated. No sound is possible unless the cords are brought together across the windpipe so that they can be vibrated by means of the escaping breath. It should be well remembered that the above action requires the bringing of various groups of muscles into play. The singer should never forget that without muscular tension no tone can be produced.

While the laryngeal muscles proper are sufficient to enable a singer to produce tones of limited range and volume, the production of high and loud tones requires the assistance of certain pharyngeal muscles, the Palato-pharyngeus and Stylo-Pharyngeus. These are attached directly to the thyroid cartilage and by their upward pull aid in giving the cords extra tension. It is these muscles which, passing directly behind the tonsils, are liable to injury when the tonsils are

removed, with possible grave results to the singer's upper tones.

When, therefore, a tone is to be sung, the cords are brought together across the windpipe and at the same instant tensed so that they will give the desired pitch. It is worth while to pause for a moment to consider how marvellous an adjustment must take place in order to enable the singer to sing that particular one of the many tones possible. This adjustment which is automatic, is so delicate and responsive that it requires no conscious thought for the singer to adapt himself to the many varieties of pitch encountered when singing to orchestral or piano accompaniment.

ment. It is one of the most remarkable mechanisms which the body possesses.

Now the muscles which actuate the vocal cords are similar to other body muscles. They respond to stimuli and yield to fatigue. They require nourishment and with proper exercise they develop and gain in strength. Without correct exercising they cannot develop and it becomes therefore the function of the teacher of singing to supply his pupils with such information as will enable them to strengthen their vocal muscles so that they will gradually permit greater demands to be made upon them, both as regards range as well as volume. (To be continued)

Holiday Activities Fail to Dampen

Philadelphia's Eagerness for Good Music

Reiner Conducts Philadelphia Orchestra in Interesting Program—Flonzaley Quartet and Amato and Claire Alcee Give Programs—Students' Orchestra of Curtis Institute Enjoyed—Lisa Roma Makes Operatic Debut with Philadelphia Grand Opera Company

PHILADELPHIA, Pa.—At the Academy of Music, the Philadelphia Orchestra, under the baton of Fritz Reiner, presented a program of beauty and interest. The opening group was the Bach Suite in B minor, for flute and strings, in which W. M. Kincaid played beautifully as the solo flutist. The combination of strings and flute is always delightful, and doubly so through the intricacies of Bach. Another interesting feature was the use of the clavicembalo, which Mr. Reiner played and from which he conducted. The entire Suite received an excellent reading and was finely performed. Dusolina Giannini was the soloist, singing two arias, *Voi che sapete* and *Non so più*, from Mozart's *Le Nozze di Figaro*, with superb artistic simplicity and finish. Her voice is of an unusually beautiful quality, perfectly clear and direct, and she uses it with consummate skill. In her later number, the aria *Ozean du Ungeheuer* from *Oberon*, the rich volume of her voice and unusual dramatic ability were particularly evident. The Schumann Symphony No. 1, in B flat, held the last place on the program. It was full of melody and vigor, being splendidly interpreted. The other orchestral pieces were Ravel's *Pavane pour une Infante Défunte* (very appealing in its sad beauty) and the humorous *L'Apprenti Sorcier* by Dukas.

Listening to the Flonzaley Quartet, which was featured at the third concert of The Philadelphia Chamber Music Association, one felt that here is the perfection of ensemble playing. Rare beauty of tone, perfection in rhythm and shading, an unfailing musical penetration and complete repose no matter what the technical requirements and in which no one player seems to excel the other, all unite in producing a group whose work is of the very best. Equally good in performance were the classic beauty and line of the Mozart Quartet in D major—Allegro, Andante, Menuetto and Finale; the Andante and Scherzo from a quartet in C minor by Mannes, with the modern harmonies, complicated cross rhythms which the players interpreted with consummate skill; and the rich emotional, humanistic message conveyed in Dohnanyi's quartet in D flat major, op. 15, which has been quite a favorite in the last few years.

Pasquale Amato, distinguished baritone, and Claire Alcee, soprano, were the artists who presented the program for the Monday Morning Musicale at the Penn Athletic Club. Mr. Amato's marvellous artistry was very apparent in the Credo from *Otello*, the Brindisi from *Hamlet*, and two groups of songs of which *Lasciatevi Morire* by Monteverde, *Danza Fanciulla* by Durante, *Fêtes Galantes* by Hahn and Borodine's *La Mer* were particularly outstanding. Among various encores the well known song of Figaro from the Barber of Seville was especially delightful. The great power and resonance of Mr. Amato's voice, together with his fine dramatic ability, combine to form a great art. Miss Alcee has a beautifully clear, true voice, which was well used in several songs of interest—*O del mio amato ben*, by Donaudy; the aria *Pourquoi?* from *Lakme*, and *Les Filles de Cadiz* (the last two being especially well done). The final number was the duet, *La Dove Prende*, from the Magic Flute by Mozart, sung by Miss Alcee and Mr. Amato. Penelope Zaracosta was the efficient accompanist.

Perhaps the most interesting musical event of the week was the concert given by the Student's Orchestra of the Curtis Institute of Music at the Academy of Music. It is from the point of view of what one may expect from this source, as a feeder for the great orchestras of the future all over the country, around which considerable interest centers, as this body of 108 musicians (students) gave convincing evidence that one could find here in America satisfactory supply for future demand from among those trained in this orchestra school, of which Dr. Artur Rodzinski is departmental head. With the exception of seven members of the faculty who teach orchestral instruments and some half dozen members of the Philadelphia Orchestra, the entire membership is composed of students. The concert opened with Weber's overture from *Oberon*, the playing of which gave the large audience every reason to expect further excellent work in the succeeding number, the New World Symphony, and in this they were not one wit disappointed. Dr. Rodzinski gave a splendid reading and his orchestra followed his lead like a professional body, so that the close brought long continued applause and many recalls for conductor and orchestra. After the intermission came a solo number—the aria *L'Amico Saro Costante* from *Il Re Pastore*, an opera by Mozart, sung by Charlotte Simons, a student of Mme. Sembrich's—with orchestra accompaniment, and violin obligato played by Lois zu Pultz. Miss Simons, with a fresh, flexible, coloratura voice which she used exceedingly well, and with unusual poise in so young a singer, greatly pleased her audience, as was evidenced by her many recalls. After the familiar *Les Preludes* of Liszt, which was another test of the capabilities of the young players, Dr. Rodzinski and the members of the orchestra received an ovation lasting several minutes.

The fact that an evening concert fell upon Christmas Eve made no difference to Philadelphia concert goers, as the audience which listened to the very fine program of the Philadelphia Orchestra was the usual capacity one. The concert opened with the seldom heard overture to *The Barber of Bagdad* by Peter Cornelius, his second version of the

overture arranged by Felix Mottl. The opening is a brilliant, followed by a lovely song in the woodwinds delightfully rendered, while again the gripping rhythms of the close brought the audience to the point of eager applause. The great Brahms concerto for violin, in D major followed, played by Georges Enesco, Rumanian composer, who showed a scholarly and poetic interpretation in the first movement with its skillful interweaving of passage work where the music is really symphonic; also in the second movement, too, where the oboe leads in with a theme strongly reminiscent of the Sapphic Ode, most beautiful work was done, while the Finale was a masterpiece in interpretation both with soloist and orchestra and well deserved the enthusiastic applause and recalls for soloist. Selections from Wagner followed the intermission—Good Friday Spell from *Parsifal*, *Waldweben* from *Siegfried*, and the Overture to *Rienzi*—all splendidly performed, the *Waldweben* was unusual in its clarity and shading, with Mr. Reiner's fine sense of balance ever sustained.

The Philadelphia Grand Opera Company gave a performance of *Cavalleria Rusticana* in the Academy of Music, upon which occasion Lisa Roma made her operatic debut



ERNEST URCHS,

of Steinway & Sons, at Frankfort last summer with Karl Schuricht, conductor. Schuricht, one of the more prominent of the German conductors of today, has been for a number of years at the head of the Wiesbaden Symphony Orchestra. He will conduct a number of concerts this season as guest conductor of the St. Louis Symphony Orchestra.

in America; with her rich voice and good acting she proved an excellent Santuzza. Appearing in the cast was the Russian tenor, Sergei Radamsky, as Turiddu; Rodolfo Hoyos, Alfio; Mignon Sutorius, Lola, and Berta Levina, Mamma Lucia. The last part of the program comprised Die Puppensee, Ballet Spectacle, given by Caroline Littlefield's corps de ballet. M. M. C.

Koussevitzsky Conducts a Stirring Performance of Messiah in Boston

Myra Hess Soloist with Boston Symphony—Leginska Conducts Women's Symphony—Concerts and Recitals of the Week

BOSTON.—Serge Koussevitzsky gave his first American performances of Handel's *Messiah* in Symphony Hall. These performances were given for the benefit of the Boston Symphony Orchestra's pension fund, the orchestra joining forces with the excellent chorus of the Handel and Haydn Society. It is no exaggeration to say that no *Messiah* within recent memory has left a more vivid impression. Without sacrificing any of its devotional nature, Mr. Koussevitzsky brought to his reading of the score a sense of pace, an incisiveness of rhythm, a regard for single voices as solo instruments and a dramatizing power that gave the performance an operatic rather than an oratorio quality. In his hands, the chorus became a flexible, responsive, rich-voiced choir that sang with spirit and power which never became strident. Contributing to this success was the fortunate choice of soloists. Certainly it would be difficult to improve on the musicianship and altogether pleasurable singing that Frieda Hempel, Kathryn Meisle, Arthur Hackett and Franser Gange brought to their performance of recitatives and airs alike. The tremendous throng that filled the hall was most enthusiastic, recalling conductor and soloists again and again. Mr. Koussevitzsky graciously shared this applause with Thompson Stone, the new leader of the Handel and Haydn Society, who trained the chorus.

BOSTON SYMPHONY CONCERT: MYRA HESS, SOLOIST

The Symphony concerts were made memorable by reason of the performance which Myra Hess brought to Schumann's piano concerto. Miss Hess played as though inspired, with such technical ease, beauty of tone and emotional warmth as to lend the effect of recreation, rather than interpretation, to this ever-lovely work. An important factor of his success was the perfect accompaniment provided by Mr. Koussevitzsky, an accompaniment stamped by rare sympathy, understanding and sense of proportion. The audience was quick to recognize the flawless assistance of the orchestra and its great leader. After Miss Hess had been recalled a half a dozen times Mr. Koussevitzsky returned to the platform, and the applause broke out anew. It grew in volume and when it became obvious that this fresh enthusiasm was intended as a reward for the part that he and his orchestra had played in the performance, he finally asked the musicians to rise and share the ovation with him.

The purely orchestral numbers of the program were Liadoff's symphonic picture from the *Apocalypse*, the masterfully written symphony in E flat of Arnold Bax, reminiscent of Sibelius in its bleak mood and freedom from sentimentality, and, for a rousing final number, the overture to *Tannhäuser*.

FLORENCE BOWES

Florence Bowes, mezzo-soprano, assisted by Richard Malaby, accompanist, presented an unconventional arrangement of interesting songs, admirably suited to her vocal style, at her Jordan Hall recital. Opening with a group of songs drawn from Santoliquido, Scarlatti, Massenet, Koehlein and Poldowski, she then passed to four songs in English by Gibbs, Peel and Holbrooke. Next came a group of lieder by Liszt, Strauss, and Wolf, and a final group in English by Campbell-Tipton, Head, Gross and Cole. Miss Bowes is the possessor of a voice of lovely quality and liberal range. Her tones are well placed, she sings with vocal skill, and phrases musically. Although her English diction can be improved, she was generally able to convey the

poetic significance of her songs. Miss Bowes' audience evidenced pleasure throughout the evening.

PRINCESS JACQUES DE BROGLIE

Princess Jacques de Broglie, pianist, gave a recital at Jordan Hall, playing the prelude, chorale and fugue of Bach, Schumann's *Toccata*, and a group of pieces from Chopin. Her technic was masterly in the ever-lovely music of Franck, but her interpretation occasionally lacked the mystical quality of this typically devotional music. A brilliant performance of the piece by Schumann and highly commendable playing of the numbers by Chopin featured her recital. Princess de Broglie summons dramatic power of no mean order to her playing, and her technic is adequate to the demands of her music. She was warmly received.

HARVARD GLEE CLUB

At the first Symphony Hall concert by the Harvard Glee Club, Dr. Davison's well-trained singers were heard in a long program comprising Christmas carols, and numbers by Brahms, Sullivan, Viadana, Krug, Byrd, Morley, Franck and Rimsky-Korsakoff, besides a group of French-Canadian folk songs. Improved tonal quality, especially among the first tenors, distinguished the singing of the club at this concert. The soloist of the occasion was Frank Ramseyer, who, having acted as their accompanist for three years during his undergraduate days, has entered upon a career as a solo pianist. Music by Bach, Bizet, Palmgren, Debussy, Heilman, Leonard and Balakireff, gave him an opportunity to disclose a serviceable technic, good tone, and praiseworthy musicianship. The audience was very cordial both to the Glee Club and to Mr. Ramseyer.

MANYA HUBER

Manya Huber, pianist, made an auspicious debut at Jordan Hall, revealing gifts of an uncommonly promising nature in a program that included the sonata in A major of Mozart, Beethoven's *Appassionata* sonata and a group of pieces from Chopin. Miss Huber gave a pleasurable demonstration of her powers, thanks to a brilliant technic, a tone of lovely quality, praiseworthy command of nuances, and authentic musical feeling. It would be a pleasure to hear her in a program containing music of a more reflective character. Miss Huber made a highly favorable impression and was recalled many times. J. C.

GALLI-CURCI

Mme. Galli-Curci, ably assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist, gave a recital in Symphony Hall to the obvious pleasure of a capacity audience. The popular coloratura soprano gave an exhibition of her voice, skill and interpretive ability in a well-varied program that included old airs by Pergolese, Bishop, Mozart and Gretry; the ornate *Qui la voce* from Bellini's *Puritani*, and songs by Schumann, Szule, Mark, Buchanan, Samuels and Dobson. As usual, the singer's audience insisted on many extra pieces.

FLUTE PLAYERS' CLUB

The Boston Flute Players' Club opened its series of concerts at the Boston Art Club on the same afternoon, with these artists: Mme. Olga Avierino, soprano; F. Motte-Lacroix, piano; Gaston Elcuc, violin; Samuel Lebowici, violin; Jean Lefranc, viola; Alfred Zighera, cello; George

(Continued on page 25)

Morenozo

Talks of Conditions In Europe

PAUL MORENZO, tenor and well known vocal teacher of New York, who escorted a party of nine to Berlin last summer, four of them his pupils, has returned to New York after a very interesting year studying music conditions, visiting the music festivals, including Salzburg, the birthplace of Mozart, and Bonn, the birthplace of Beethoven, where Mr. Morenozo's grand-parents lived and died. Mr. Morenozo taught in Berlin from November, 1926, until April, 1927. Announcement of the re-opening of his New York studio has already been made in the MUSICAL COURIER. Mr. Morenozo relates here, especially for MUSICAL COURIER readers, some of his experiences and impressions compared with thirty years ago, at which time he studied in Berlin, Paris, and Milan; likewise what he thinks of the future of Germany in music.—The Editor.

Some thirty years ago, when I took up my post-graduate studies at the University of Berlin, and, following close upon this, my study of music, I little dreamed that some day I would be returning to Berlin to find Germany moulded over into a splendid republic. With this now established, one might safely predict that the next thirty years will find all Europe listening to the voice of the people converted into the United States of Europe, all working peacefully together toward one harmonious end.

"The changes that have come over the part of Europe, I knew best are quite marked, but this in reality has little to do with my story, except, perhaps, that I can say that social conditions in Germany have improved. By this I mean that there is a certain understood freedom among the people, particularly the liberty which the women have secured. Women are free to do as they like, quite unmolested. They travel alone, and go to the opera, theater, and restaurants unescorted, just as is customary in this country.

Women carry on business, do their own banking, drive their cars, and have gone in for sports like the men. They have their athletic clubs, and on the field they are dressed in the most comfortable and practical costumes. Women still ride the bicycle in Germany, and in the morning it is a common sight to see hundreds of shop girls arrive on their iron steeds. In rainy weather they have a specially designed coat which covers them completely.

"Berlin department stores are models of efficiency. Much might be said about them. In particular it is interesting to notice that many of them carry most of our well known cold creams, shaving soaps and tooth pastes, besides the popular razor blades. All stores are closed on Sunday except bakeries and dairies, which are open until nine o'clock. A rather interesting distinction is made between pastry shops which serve beverages besides their wares, and pastry shops which do not. The latter have to close as above stated, while the other shops can sell to anyone during church hours up until two. After that it is not permitted.

"I saw no change in the beer gardens or the restaurants, but did notice that there is not the drinking there used to be in former days. Maybe this is due to the absence of soldiers, or because everybody is at work. Sports are absorbing all Germany. Berlin has a wonderful motor race track—I judge it to be fifteen miles long; a very wonderful stadium, and an exceptional ice palace, where I happened to see a very interesting hockey match between the crack teams of Montreal and Berlin, in which the former team won by a small margin.

"All the modern houses in Germany are heated by central plants. I speak of this because in other parts of Europe where the winters are very severe—northern Italy and France, for instance—the houses are not equipped in this way.

"It was quite natural that, upon my return, I should have the desire to look up the friends and families I once had known, and with whom I had been in communication for many years, and it was through them that I was again able to pick up the threads of life almost where I had left off. I spent four weeks in Paris and found it the same interesting playground as in years gone by. Having previously lived there six years, I felt the same towards it as I did towards Berlin, for in such time one feels that one has become a part of it. I saw opera at the Grand Opera and at the Opera Comique, and attended some very wonderful events at the race track with friends who raced their horses. Parisian life, with its happy-go-lucky spirit, will no doubt continue until the end of time. However, I found Paris much more expensive in every way than Berlin.

"In wandering through some of the familiar streets and boulevards I could not resist visiting the little Rue de Provence, where I went so often for my lessons to the little grey-haired old gentleman, M. Sbriglia, who, many years ago, taught Jean de Reszke to use his tenor. This quaint little commercial street with all its antique shops still is the busy place of old. It would remind one of the street scene in Puccini's opera La Boheme, except, perhaps, for the year in which this scene is supposed to take place, about 1830.

"At both opera houses the performances were as exquisite as ever, but I failed to find the same good voices as in years gone by. This, too, impressed me forcibly in Berlin, and at the Wagner festival in Bayreuth where, many years ago, one heard star casts, as was the case at the Metropolitan Opera House, which of all the opera houses in the world is the one that still adheres most closely to those traditions, and where the best singing can be heard.

"Returning to Berlin after Paris, life in a way seemed tame, but my winter of teaching there soon proved, as it always has, that for the student of music and opera it is the better center. Granted that Paris has two opera houses like Berlin, with perhaps just as florid a repertory as anyone cares to have, still there is a certain seriousness about Berlin life which makes it preferable. And it is constantly becoming more so, musically speaking, for Berlin has wonderful symphony concerts, and this spring will add a third opera house to the list. This last opera house will be the old Royal Opera Under the Linden, an opera house where so many Americans got their start under the Emperor, one of the most outstanding of them all being Farrar, whom I first heard there in Mignon. With the completion of this opera house Berlin is to have its third, and without a doubt the most modernly equipped opera house in the world, and, from what has been told me of it, the only opera house where Wagner can be given as Wagner dreamed it should be.

"The opportunities there, for opera students in particular, will be the best without question. Opera seven days in the week might be an inspiration to the student, and at prices to meet the most modest. Of course there is this to be said: one does not hear the operas in the original. This is possible only in America. But I have heard it seriously discussed among the men I had the privilege to meet that such would be introduced in one of the three houses as a matter of trying it out on the public, the critics and the artists.

"If I were to express my opinion about this, I would say that I believe it can be done with success, my theory being based on the fact that, in the first place, the public seldom

hears every word which is sung. And ask some who have sat through four acts of opera how much of the text they really heard! Aside from this, the mere fact that it would be sung in another language would be of extreme interest from many points of view. Personally I believe that the German artists would be quite capable of handling the situation, and also I believe that, with all the Italian opera now given in Berlin, it would forcibly improve the quality of the singing.

"The Germans are an opera-going public, and I believe that they are ready to hear opera in other languages besides their own. Like our public, they are fond of novelties, but in the case of producing opera in the original, as is done here in America, they would become more serious students. Very few opera goers there are without a smattering of what is to take place. They know the story, and often times are very familiar both with text and music. In other words, they take their pleasure seriously and get the benefit of it.

"Much Puccini is given there. Verdi, Mascagni and Leoncavallo are all very popular. The French repertory is mostly Faust, Carmen, Tales of Hoffmann, Manon and La Juive. This season Debussy's Pelleas and Melisande was given, and so each year they expect to add to the French repertory. This I was told confidentially. I could not quite understand why there was a secret about it, for I hail it as a decided progress in opera, and certainly in good feeling. There is much of the French repertory which is heard too little outside of Paris. Of course, new productions are a big expense, something to be reckoned with when a government has to follow economic ways. As it is, I heard in Berlin no less than thirty-five different operas, including, of course, the Wagner operas, Beethoven, Mozart, Weber, and Humperdinck. Richard Strauss conducted his Electra, Salome and Rosenkavalier, which proved very interesting to me because of my having heard the premiere of Electra in Dresden in 1909, also conducted by him. Besides all the grand opera, much opera comique is given. The Mikado has been revived, and the repertory includes other buffo operas, such as the ever-popular Fledermaus.

"To come back to my story about the opera-going public. One evening at the opera, quite absorbed in the libretto of the work, I presently heard a gentleman say good evening to me. I looked up, and here was a man who looked familiar, but I believed he had made a mistake, for I could not place him, and I was very sure of myself, because everybody I had met in Berlin on my visit I took special pains to remember, even by name. When the first act was over I asked this gentleman if he would mind telling me where we had last met. To my relief, and, of course, to my glee, he said in a very familiar way: 'Why, don't you recognize me? I recognized you some distance off, and told my wife that my friend the American was here. I am Otto, the waiter in the Hofbrau' Tableau!

"This should prove how opera-loving these people are. After the next act, since I could not get this really funny situation off my mind, to see a waiter in an orchestra seat with his wife, and all the more at a performance such as Wagner's Tristan, we drifted into conversation and I found that he wished to know all about America, whereas I was bent on finding out how he had acquired such extraordinary taste for music. So at last I got it out of him that he had been a fiddler in the orchestra at the Dresden Opera and had played the evening I heard Richard Strauss' premiere of Electra. He had been drafted in 1914, lost two fingers in action, and after the war took up the art of juggling beer steins and Wiener. But he was quite out of the ordinary, and I felt sorry for him. When he had a night off he got passes from the government for any show or opera he wished to hear. Our conversation was very interesting when I got him to talk about his days in Dresden.

To drift back into the past, let me begin not later back than 1900, for in those days much was happening in opera and concert in Berlin. There were at that time less than five American singers at the Royal Opera House. There were many gala evenings when royalty and the court turned out and all of the officers and the nobility. A most interesting feature of those days were the premieres, one of which I had the pleasure of seeing.

"Leoncavallo, who during that time had become very popular in Italy and other countries, had been asked by His Majesty the Kaiser if he would accept an order to compose an opera based on the story of Roland of Berlin. In 1904 I went to Berlin from Paris, where I then lived, to take in this spectacle. I shall never forget it, for I paid a scalper twenty-five marks, \$6.25, for a seat next to the ceiling where I could touch the little golden cherubs with my umbrella. It was a wet night, I remember. Judging from some of the surrounding company I had, I admit it must have been very wet. Knowing the location of my seat, I came prepared with field glasses, and I believe I saw as well and as much of that opera under the circumstances as anybody could have. I could look straight into the royal box, and all I saw of Leoncavallo—who, of course, conducted—was the top of his head, his long flowing mustache, and his white handkerchief, which he used freely before and after curtains.

"Of course the opera was a big success. It was given a very superb setting and the audience was intensely interested, and some of the singers so high strung that one of them in particular sang what I would call always a little below pitch. Afterwards, however, I heard that this singer could not make the grade (the tessitura or pitch if you like) since it was written in Leoncavallo's lyric style and called for many climaxes. What an evening of eventfulness! Since announcements had been made to appear in full dress—of course there had to be a few who did not observe this edict, mostly ladies, however, who quite innocently arrived, thinking they were in the very best of dress for such an occasion. These ladies, who all had to pass the critical eye of some hidden judge, were politely ushered into a side dressing room, and shall I say ripped up the back or down the front? Now let me see, which is it? I believe it is both, for decollete means low fore and aft. The party I was with heard of this previously, so we stood about watching the fun until it was time for the curtain. The opera was given a few times after this, but was soon taken off, and to my recollection has never been produced since. In my opinion Leoncavallo would have handled a more lyric story with much more ease, and perhaps it might be still (Continued on page 51)



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Jose Mojica Puzzles Income Tax Clerk

Jose Mojica, concert and operatic tenor, is perfectly willing to pay the income tax demanded by the government on his earnings as a vocalist. "The United States has been so good to me that I am happy to do my share in the way of taxes," he has explained more than once.

But Senor Mojica is not at all enthusiastic over the intricate puzzles which Uncle Sam has contrived in the shape of tax return blanks. In past years he has avoided worry by employing an attorney to fill out his return, but this past year he decided to do the trick himself.

One afternoon of hair- rending and teeth- gnashing convinced him that the ability to draw large crowds at box offices does not necessarily carry with it excellence as an income tax expert. Hence he betook his mutilated tax form to the Federal building in Chicago to obtain help. The clerk assigned to him hailed from a small town near the

Canadian line, and his knowledge of Spanish names and pronunciation was practically nil.

"My name is Jose—" began Senor Mojica.

"Hi-o-s-e-a—" spelled the clerk, pen in hand.

"No! No!" corrected the tenor, "J-o-s-e!"

"Oh, Joseph!" grunted the clerk. "Why didn't you say so in the first place?"

"Not Joseph, not Joseph," exclaimed the singer. "I said Jose. J-o-s-e—Jose."

"Well J-o-s-e don't spell Hosea, young feller. I guess I know my Bible's well's you do," snapped the official. "You can't make a dummy outta me."

Senor Mojica said in Spanish something for which he has declined to furnish an English translation. He is reported to have reengaged the income tax attorney's services on a five year agreement.

La Forge-Berumen Studio Notes

The concert given under the direction of Frank La Forge and Ernesto Berumen for the benefit of the Parents and Teachers' Association of Kew Gardens attracted a large audience. Frances Alcorn, soprano, opened the program with Beethoven's Ah! Perfido, and revealed a voice of much power, while Manlio Ovidio baritone, gave evidence of intelligent study in Dio Possente from Gounod's Faust. Elizabeth Andres, contralto, gave an English group in good style, and Norma Bleakley, soprano, displayed a voice of lovely quality. Mr. Berumen played a group of piano solos and received hearty applause. Edna Bachman who has sung in Kew Gardens several times in the past, gave much pleasure, and Marianne Dozier, another contralto, was heard in Adieu Forets from Jeanne d'Arc by Tschaiikovsky. Agnes Strauss, soprano, sang a miscellaneous group with charm, and introduced a new song by Mr. La Forge entitled Into the Light. Mr. Ovidio sang a second group to substitute for Mary Tippett, who was ill. Accompaniments were played by Mr. La Forge, Myrtle Alcorn, Katherine Philbrick, Evelyn Smith, Sibyl Hamlin and Grace Marshall.

The recent monthly recital by La Forge-Berumen artist-pupils in Aeolian Hall, New York, opened with a Duo-Art piano reproduction of Ernesto Berumen's interpretation of the Ballet of the Happy Spirit, followed by group by Edna Bachman, soprano, accompanied by Evelyn Smith. Howard Lindbergh, pianist, was heard in two groups, and gave pleasure with his fine interpretations. Elizabeth Andres, contralto, sang a group of songs in splendid manner, accompanied by Katherine Philbrick. The Duo-Art piano also played the Valse de Concert by Frank La Forge, reproducing Mr. La Forge's own playing.

Manlio Ovidio, baritone, was heard in recital at Red Bank, N. J., before a large audience which received the young baritone with enthusiasm. He displayed a well-trained voice of beautiful quality, a delightful personality, and a gift for artistic interpretation.

Gil Valeriano, Spanish tenor, has returned from an extended tour of the west and middle west. Visiting many of the largest cities, Mr. Valeriano was enthusiastically welcomed by the public.

comed by both the public and press. He planned to remain in New York until after the holidays, then leaving for California to fulfill a series of engagements.

Charles King, pianist-accompanist, has been engaged to play for Marion Talley. Mr. King is a pupil of the La Forge-Berumen studios.

Harrington van Hoesen sang the baritone role in The Highwayman by Deems Taylor and two groups of songs at Tarrytown, N. Y., recently, his work winning appreciative applause and favorable comment.

Frank La Forge was at the piano for Frances Alda when she gave her New York recital at Carnegie Hall on December 11.

Mme. Attwood Gives Reception for Elena Serafin

Martha Attwood, soprano of the Metropolitan Opera Company, gave a reception on the evening of December 23 for Elena Rakawska Serafin following her debut at the Metropolitan in the title role of La Juive. The reception was attended by a large gathering of people prominent musically and socially, among those invited being: Leonora Caroma, Florence Easton, Editha Fleischer, Nanette Guilford, Mildred Parrette, Ina Bourskaya, Marion Telva, Henriette Wakefield, Max Altglass, Frederick Jagel, Mr. and Mrs. Giacomo Lauri-Volpi, Giovanni Martinelli, Giordano Paltrinieri, Alfonso Tedesco, Mario Basiola, George Cehovensky, Mr. and Mrs. Giuseppe Danise, Mr. and Mrs. Giuseppe DeLuca, Mr. and Mrs. Lawrence Tibbett, Paolo Ananian, Pavel Ludikar, Joseph Macpherson, Mr. and Mrs. Fred Patton, Ezio Pinza, Mr. and Mrs. James Wolfe, Giuseppe Bamboschek, Mr. and Mrs. Vincenzo Bellezza, Mr. and Mrs. Louis Hasselmans, Tullio Serafin, Giulio Setti, Wilfred Pelletier, Mr. and Mrs. Edward Ziegler, Jacques Samossoud, William Guard, Frank Wenker, Gaetano Merola, Armand Agnini, Alexis Kosloff, Mr. and Mrs. Stuart Ross, Hallette Gilberte, Mrs. J. Harrison Irvine, Mr. and Mrs. Ferruccio Corradetti, Millie Hambur, Dr. and Mme. Charles Cahier, Stephen Czukor, Mr. and Mrs. Harold Morris, Dr.



JOSE MOJICA

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Two St. Louis Dates for George Liebling

The pianist-composer is to play at St. Louis on January 8 and 12. The first date is a lecture-recital at the Musicians' Guild, at which a Liszt lecture with musical illustrations is to be featured. The second date is a piano recital with a gigantic program—Beethoven's Waldstein Sonata, Chopin's Funeral March Sonata, Liszt's Don Juan Fantasy and Hungarian Rhapsody No. 2.

Godowsky En Route to Europe

Leopold Godowsky sailed for Europe on January 2 with a part of his family, to remain abroad during the balance of the winter. Godowsky will tour America extensively next season.

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ERNEST NEWMAN,
SUNDAY TIMES.

WHATEVER be the period or the style of the music, his interpretation seems to be about the last word to be said on the subject.

LONDON TIMES.

Mr. Bauer dramatized the G minor suite of Bach by part-playing that can only be called miraculous.

LONDON DAILY TELEGRAPH

A recital by Harold Bauer is always an event of very exceptional attraction, for Bauer must be reckoned a great pianist in an age of great pianists.

SCOTSMAN,
EDINBURGH.

It is late in the day to indulge in rhapsodies over his abilities. He is the best "all round" pianist now before the public.

PARIS—

G. BRET,
INTRASIGEANT.

FEW artists give the impression of such depth, such sincerity and such artistic integrity. The noble simplicity of his playing is amazing: how many pianists—and the greatest—seem in comparison to him to be mere piano players!

ANDRE MESSAGER,
COMOEDIA.

He is magnificent! It is rare that we are given an opportunity to hear such an artist. Altogether his technic is so pure that one forgets the technicalities of the piece which he plays. His success was exceptional.

I. PHILLIPP,
LE MENESTREL.

In the immense hall not a note was lost. His technic is majestic, his tone admirable.

P. LEROI,
GAULOIS.

Harold Bauer is one of the most universally recognized masters of our times.

MADRID—

EL DEBATE.

THOSE who heard as long ago as 1902 the concerts of Bauer and Casals in our city must have felt as I did, a great emotion at the appearance on the stage of Harold Bauer, younger than ever, full of life and energy, as if the years did not count for him. All the beauties of the Beethoven Concerto were sung and felt by the illustrious artist with exalted lyricism and with the sweetest poetry. In one word, a true delight, a triumph of art.

EL SOL.

The participation of Harold Bauer in yesterday's concert gave to this event the most notable importance. His interpretation of the Beethoven Concerto can be described by one word alone, admirable.

LA VOZ.

Harold Bauer's triumph was great and complete, and his interpretation was characterized by the serious dignity which the whole world knows.

BARCELONA—

LA NOCHE.

THE ovations that we gave to the great Bauer came from those who really understood and appreciated him and his marvelous inspirational playing.

LA VANGUARDIA.

His perfect technique, his interpretation of character, style and sentiment were inspirational.

EL DIA.

Together with serenity and technical clearness, the most complete instrumental voice and expression, without forgetting rhythm, are found in Bauer.

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Washington, D. C., Enjoys Opera Festival

WASHINGTON, D. C.—Chief among the recent musical events of this city were the three concerts given by the Dayton Westminster Choir under the leadership of Finley Williamson, and the local opera festival by the Washington National Opera Company. The choral organization presented one recital in compliment to the diplomatic corps and the other two by popular demand. The programs were most attractive and the attendance large in consequence.

Celebrating the tenth season since its inception the Washington National Opera Company produced Mignon, Carmen, Thais, Faust, Hansel und Gretel and Aida in honor of the anniversary. Dorothy Speare, young novelist, made her debut in the first work while Maurice Capitaine, French tenor, sang for the first time in America on this occasion. Luella Melius was the particular shining light, however, and repeated her last season's success. The Bizet opus was well mounted, with Paul Althouse, Jeanne Gordon, Ivan Ivantoff and Dorothy Speare leading. Thais was the "hit" of the week, with Mary Lewis, John Charles Thomas, Maurice Capitaine and Charles Trowbridge Tittman assuming the chief parts. Gounod's popular Faust attracted a large audience and brought favors for Georges Baklanoff, Dorothy Speare, M. Capitaine and Ivan Ivantoff. Most appealing was the fairy tale set to the lovely music of Humperdinck, and to Ivantoff, Rose Pollio, May Barron, Marjorie Candee, Grace Leslie, Doris Morrow and Dorothy Tyler go honors for presenting the most delightful performance of the festival. Aida offered a great singing cast, including Althouse, Gordon, Thomas, Tittman and Mildred Seeba in the major roles. The applause was long throughout. A special word of praise is due to Alberto Bimboni, who conducted on all occasions save one. He devoted himself to a most difficult task, and after an unfortunate beginning brought the week to a brilliant close. To Lamar Stringfield is due a large measure of thanks for a refreshing piece of work with Hansel und Gretel. A closing compliment for the younger vocalists who took part is requisite. Charlotte Harriman, Rose Pollio, Janet Mahon, George Beuchler, Wilfred Smith, Walter Chambers, Dorothy Tyler, Doris Morrow, Grace Leslie, and Adolph Turner are but a few of those who did excellently in the lesser roles. Enrica Clay Dillon will be remembered for a long while through her efforts in staging the productions and her success in so doing. The ballet under Paul Tchernikoff will also be a pleasant recollection.

Two concerts by the Philadelphia Orchestra at the Washington Auditorium brought forth large crowds to greet Fritz Reiner and this most popular organization. The first affair contained only orchestral music, while the second was enhanced by the presence of Sophie Braslau. Miss Braslau was in fine voice and was recalled again and again.

Lawrence Tibbett's recital at Poli's was a happy event, the young baritone singing compositions of Handel, Brahms, Verdi, Hughes and Moussorgsky with skill and delightful aplomb. Edward Harris was of major importance as an accompanist and assistant.

The piano recital of Josef Hofmann was, as usual, a composite of all that one could desire in the art. Poli's was filled and its occupants enthusiastic to a high degree. Bach, Beethoven and Chopin dominated the program.

Marion Talley's return permitted many to hear her whom space forbade last season. She offered the customary coloratura listings as well as numerous songs well known in her repertory. John Corigliano, violinist, was the assisting soloist. Stewart Wille's accompaniments satisfied completely.

Beginning its tour of the season, the American Opera Company offered three excellent productions at Poli's Theatre, commencing with Faust, and following with Madame Butterfly and the Marriage of Figaro. Vladimir Rosing's direction was evident throughout and always with the touch of genius that he has regularly exhibited since he first visited America as a vocalist. The scenic effects were new, both in material and design. The portrayals were equally as novel. Yet with all of the innovations the action was so smooth and so properly dramatic from the view point of stagecraft that no fault could be found with the despoiling of tradition. Francis St. Leger conducted a small but efficient orchestra. Leading roles were assumed by Clifford Newell, George F. Houston, Raymond Koch, Natalie Hall, Maria Lacavino, Charles Hedley, Allan Burt, Helen Oelheim, Mignon Spence, Thelma Votipka, J. Frederick Roberts and Mark Daniels.

Inviting the attention of the Catholic Hierarchy the celebrated Roman Polyphonic Choir's recital at Poli's drew heavily upon the local clergy as well as upon musicians, and brought to the city some highly commendable singing. The Rt. Rev. Msgr. Raffaele Casimiro Casimir directed. The renditions were all sung a capella.

Elizabeth Sprague Coolidge played the Schumann quintet in E flat with the Persinger String Quartet at the Library of Congress and drew a capacity audience. Two other offerings were made by the West Coast visitors and with considerable pleasure to those who gathered to hear them.

The local debut of Irene Scharrer gave pianists and stu-

dents here something to think about. The charming English woman fascinated with her gifts and sent her audience away in high spirits. Her program was as interesting as her playing.

Mrs. Lawrence Townsend's morning musicales began with a recital by Emilio De Gogorza and Mary Lewis, both of whom were warmly greeted. The second concert billed Beatrice Harrison and Heinrich Schlusnus, newcomers to Washington but evidently most thoroughly welcome.

The third annual concert of Latin American Music at the Pan American Union, under the auspices of the Friday Morning Music Club, featured Lolita Cabrera Gainsborg, pianist, in two groups of solos by Levy, Elie, Carreno, and the artist herself. A diplomatic audience was in attendance and applauded frequently.

The English Singers were the soloists at the first concert of the Chamber Music Society of Washington, held at the British Embassy.

The Brahms-Schumann program at the Friday Morning Music Club was done by the National String Quartet and Helen Corbin Heinl, pianist.

James Barr, tenor, whose recent radio recitals have gained him much praise, continues to fill numerous engagements of this sort.

The death of Albert Parr during the month removed one of Washington's most likable musicians as well as a pedagogue of no small talent and ability. Mr. Parr, who with his wife Estelle Wentworth, maintained the largest vocal and dramatic studios in this city, was in failing health for some time previous to his demise, and while he was not

April and May she will appear in opera performances in southern Europe.

The Holland press was enthusiastic about her work during her recent concert appearances in that country. The Den Haag Avondpost noted that she has "a gorgeous voice and an art of singing of the highest class," adding that "her perfect vocalism, her purity of intonation and her masterful control over the staccato were really admirable." The Rotterdamsch Musicleven believes that "First place must be given and great honors must be paid to Lucchese, who is not only young and beautiful, but also has a beautiful, ravishing, melodious soprano voice, whose sweetness and charm is never obscured by her masterful coloratura skill." Following a concert in Breda, the Bredasche Courant affirmed that "The star of the evening was Lucchese, whose coloratura ability and technic are well nigh unsurpassable. She sang like an angel. The public was so visibly moved as to reward her with thundering ovations." The Alkmaar Noordhollandsch Dagblad stated that "Lucchese is a coloratura soprano of the real virtuosa type, with a technic absolutely extraordinary. Even in the highest range her voice remains clear as crystal and her art of singing is just as great as her bravura." The Nymegen Gelderland believes that "Lucchese sings with a virtuosity that knows no bounds, even in the most difficult of floriture, and possesses a technic that cannot be rivalled." The Venlosche Courant stated that she possesses "A divine voice of really remarkable charm and range, a voice all velvet and yet full of expression and pathos. Infallible is her technic and her roulades and floriture brilliant as sun rays. It is impossible to conceive anything more finished and refined."

Robert Pollack in Recital

The following notice of a recital given by Robert Pollack and Elizabeth Alexander appeared in the Pacific Coast Musical Review:

"Robert Pollack, the distinguished violin virtuoso, with Mrs. Elizabeth Alexander at the piano, gave a program at the San Francisco Conservatory of Music recital hall on November 18. Although Mr. Pollack had appeared before in concert in this city it was not until now that his truly fine merits as an artist were fully appreciated. Tertini's G minor sonata gave him special opportunity to reveal the full extent of his musicianship and virtuosity, and he certainly took full advantage of all opportunities.

"The Dalcroze (not Dalcroze as the program had it) Poeme represented the modern school of composition in its best mood. It is an unusually difficult work and Mr. Pollack could not have selected a finer example for the exposition of his violinistic art than this purely intellectual example. It is a work for the cognoscenti rather than the public, and demands exceptional musicianship to prevent its interpretation from becoming tiresome. Mr. Pollack succeeded in giving it a most effective and not a too academic reading.

"In addition to the Tertini number, which revealed Mr. Pollack's brilliancy of style and impeccability of technic, his two compositions, The Good Old Time and New Wine, two transcriptions of Viennese tunes, brought the most enthusiastic applause. The arrangements were ingenious inasmuch as they retained the simplicity of these haunting melodies and at the same time made them suitable for ingenious violinistic display. Mrs. Alexander played the piano parts with the utmost good taste and with instinctive musicianship."

Boston Compliments Myra Hess

Many and laudatory were the press comments following a recent appearance in Boston of Myra Hess, English pianist. Under the heading, "English Pianist's Recital a Brilliant Success," the Boston Globe offered the opinion that "Miss Hess is certainly the finest of living women pianists," adding that her greatest gift is a marvelous sense of rhythm, which never betrays her and illuminates all she touches. For once the reviewer could sit back and enjoy himself without having to note faults."

Warren Storey Smith stated in the Boston Post that "Alone of all the musicians who came to Jordan Hall, Myra Hess is enough of a 'drawing card' to fill the stage as well as the auditorium and to turn away many others. Miss Hess furnished renewed proof of the unusual powers just described, and once more her playing was sufficient explanation of her popularity. . . . In the sonata of Brahms she . . . lent to the three middle movements all her rarely persuasive powers; her remarkable command of tonal color; her felicity of phrasing; her unfailing response to the emotional content of the music."

The Boston Transcript noted that "Miss Hess' playing rose to power and expanded to splendor. It swept and strode; or it halted, passioned and tense. The impulse to magnificence haunted it. Plainly she is a pianist richer in musical thought, tamer of musical mood, freer and franker of musical utterance. . . . Over all, Miss Hess poured the transparency of her tone, her instinct for delicate outline and subtle-simple shadings, and instant felicity and lightness akin to Schubert's own."

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Bush Conservatory Shows Steady Growth

The recent concert of the Bush Conservatory Symphony at Orchestra Hall served once again to bring before the public the efficiency and success of the management of this well known Chicago school, which for the last two years has been directed by President Edgar Nelson, assisted by Edgar Brazelton, who is vice-president, and that capable secretary and manager, Edward H. Schwenker.

Cooperation and excellent team work have strengthened the management of the Chicago music school and established its position in the city which is believed by many to be the music school center of the United States.

President Nelson has brought his remarkable talent for organization to bear upon the growth of the Conservatory, and it is now having the most successful season of its entire history. The sound educational policies initiated by Kenneth M. Bradley, its former president, have taken new growth under President Nelson's direction and the result is seen in a large faculty, an immense enrollment, and an industrious and satisfied student body.

The consolidation of the Dramatic Arts and Stage Craft department with the main building and the erection of the very attractive studio of the department called the "Playmakers' Shop" on the premises at 839 North Dearborn Street, have done much to expedite the work of the school and coordinate its needs. The studio space and dormitories have been greatly improved and the latter are showing their perennial popularity by being filled during the entire season.

Classes in all departments have large quotas, and in the Normal Training classes the attendance has been particularly good. This is also true of the dramatic arts and stage craft classes.

The success of President Nelson's administration is the more noteworthy because of the numerous professional activities which he carries on simultaneously with his Conservatory responsibilities. He can well be called one of the country's most distinguished choral conductors. He is the director of the Swedish Choral Club, which has won fame in Scandinavian countries as well as in the United States; director of the Sunday Evening Club Chorus, of the Marshall Field Choral Society; of the Oak Park Presbyterian Church, where he is also organist, and of the Bush Conservatory Chorus, which is scheduled to give Grieg's Olaf Trygvasson with the Conservatory Symphony at Orchestra Hall on February 20.

In addition to these engagements, Mr. Nelson is recognized as an able vocal coach, and his studio time is filled with professional Chicago singers who seek his advice and instruction. As an educator he has shown vision and constructive ability, and, having been a student and later a faculty member of the institution of which he is now president, he has a sympathetic understanding of the pupil's viewpoint.

This is no doubt responsible for the increasing popularity of Bush Conservatory, which fact is showing daily in its growing enrollment.

Mr. Nelson has added greatly to the faculty of Bush by engaging two well known artists—Arthur Middleton and Harold von Mickwitz. Mr. Middleton has now, for the first time, been secured for consecutive instruction during

the winter season, and the professional singers in his class are expressing delight at the opportunity. Mr. von Mickwitz, pianist, has renewed his association with the school after an absence of a number of years, and many of his former pupils are found in his schedule of teaching.

A. K. C.

Manuel and Williamson Busy Harpsichordists

Music authorities who believe that the harpsichord is too lofty an instrument ever to become popular with the masses will be interested to learn that there is a Chicago iceman who disagrees with them.

Manuel and Williamson, duo pianists and harpsichordists, maintain four of these instruments in their studio apartment on Lake Park avenue, Chicago, and naturally they spend a great deal of time at the keyboard daily. The practice instruments are muted, as they do not wish to disturb the neighbors. But of course everyone in their apartment building has become aware that the two musicians are the owners of some exceedingly strange musical devices.

One day as Manuel and Williamson were exerting themselves over some two-century-old musical literature an apologetic knock sounded at the door. They ceased work to admit a perspiring and diffident individual who did not look like a music lover of the higher type.

"Scuse me, gents," apologized the intruder, mopping his brown brow with a blue handkerchief, "I'm the iceman who delivers at this here buildin', an' yesterday I heard some funny kind of music comin' out of your window over the side passage. I ask the janitor what it was, and he told me you had a couple of queer kind of pianos. I'm pretty musical myself—takin' lessons on the saxophone for a year now—an' I thought maybe you wouldn't object to—that is, er—uh—."

Manuel and Williamson put him at ease immediately. They

played for him some sprightly compositions by Bach written expressly for the harpsichord before it went out of popular use nearly a century and a half ago. They spread themselves, as it were. The saxophonic iceman drank it in with a rapt expression as one who pants for waters cool. When they had finished, it was full forty seconds before he recollected his surroundings.

"Say, gents," he effused, "that's certainly the swellest music I ever listened to—got the saxophone beat a mile. What did you say the name of them things was?"

"The harpsichord," they assured him.

"They ain't many of 'em around, is they?"

"Not many, to be sure."

"Well all I gotta say is that the harpsichord is one swell piece of machinery," concluded the visitor as he opened the door to depart, "an' I bet that as soon as the musicians all over the country get onto 'em, pianos 'll be drove right out of the market."

C.

More Baer Engagements

After filling a record number of engagements last season, Frederic Baer, promises to do even better this season.

Jenkintown, Pa., heard the artist in joint recital with Socrate Barozzi, October 24; the Brooklyn, N. Y., Chaminade Club opened its season with the baritone as soloist on November 16, and the following day the artist sang in Asbury Park, N. J. December 18 the artist sang Mason's Songs of the Countryside (first time in New York) at the Town Hall, for The Society of The Friends of Music, under Bodansky. Two re-engagements from last season followed in rapid succession—Worcester, Mass., for the Worcester Oratorio Society, in the Messiah, and Scranton, Pa., in the same work for the Junger Männer Chor. December 31 he sang again for Walter Damrosch in a special New Year's Eve radio program.

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WHAT THE LEADING NEW YORK PAPERS WROTE ON DECEMBER 14th, 1927, THE FOLLOWING DAY OF THE BRILLIANT AFFAIR

His dynamic range in the STUPENDOUS OPENING PART of the Organ Concerto by Vivaldi, was indeed REMARKABLY FINE.—*New York Sun*.

Mr. Berúmen played FORCEFULLY and with a QUALITY of DISTINCTION exceeding most of what he has accomplished in recent seasons. He began with a FINELY MASSIVE PERFORMANCE of that famous D minor Concerto by Vivaldi.—*New York Telegram*.

He gives an annual New York recital, and he usually manages to fill the hall. The reason is obvious: HE HAS QUITE A FORMIDABLE PIANISTIC TALENT. His tone was SOLID and yet TRANSLUCENT, his fingers completely DEXTEROUS.—*Brooklyn Eagle*.

One forgot technic in a performance where MECHANISM was SKILLFULLY HIDDEN behind ARTISTRY.—*New York American*.

Mr. Berúmen's RESOUNDING PIANO PERFORMANCE of the Organ concerto by Vivaldi did indeed SUGGEST the ORGAN SONORITIES.—*New York Times*.

Mr. Berúmen long has been known as a SOUND and SKILLFUL musician, and so proved to be last night.—*New York Herald Tribune*.

Dieser mexikanische Pianist ist ein bescheidener und liebenswürdiger Künstler, ein guter Musiker, der auf sein recht zahlreiches Publikum gestern abend in der gut besetzten Carnegie Hall gelentlich faszinierend wirkte. Besonders reich entwickelt ist seine Anschlagtechnik, glitzernd das Passagenspiel; auch die Dynamik ist gut abschattiert.—*New Yorker Staats-Zeitung*.



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Emil Oberhoffer a "Miracle Man"

Newspapers Speak of the Eminent Conductor in Glowing Terms of Praise
His Accomplishments Worthy of National Recognition

Emil Oberhoffer has recently been scoring some of the biggest successes of his career. Extraordinarily successful, Mr. Oberhoffer's long association with the Minneapolis Symphony Orchestra, which made many tours throughout the entire United States under his leadership, has made him known to the music loving public not only as a mere name, but also as a personality. In other words, unlike a good many other conductors, he has been actually seen and heard as well as having been read about.

When he resigned from the Minneapolis Orchestra he did so because he felt that he must grant himself a much needed rest. However, he was not permitted to rest long, as there were demands on his time made with such insistence that they could not be altogether neglected. The latest of these was the request by St. Louis to take charge of some concerts of the St. Louis Symphony Orchestra as guest conductor, and in St. Louis Oberhoffer was hailed, as he has been hailed in the far west and elsewhere, as a miracle man. An editorial in the St. Louis Post Dispatch of November 28 uses that term as a caption: "Oberhoffer Miracle Man." This editorial compares music with baseball and says that there is a difference between the two. "It is a debatable baseball question whether the manager makes the team or the team the manager. The parallel question as to whether a conductor makes an orchestra has been answered gorgeously and conclusively for St. Louis by Emil Oberhoffer. In baseball terminology he would be called 'a miracle man.' Certainly he has accomplished wonders with our orchestra in his brief tenure as guest conductor. Under his direction the orchestra

EMIL OBERHOFFER

might be likened to an instrument responding marvelously to every touch of the master's hand, from softest whisper to boldest blare, from the most delicate tint to a riot of color.

"He has had many ovations, has Oberhoffer, in his long, vibrant career. That is easily understood. He is craftsman and artist; a leader by the force of authority and, one imagines, by a rare sympathetic relationship with his fellow-artists; a pictorial figure, too; and, in the highest sense, a showman. But he never received a more spontaneous and genuine tribute than that accorded him Sunday afternoon at the conclusion of the 'Pop' concert.

"It was a deserved tribute. St. Louis never knew its orchestra before. Under Oberhoffer the orchestra has come into its plumed and splendid own."

Headlines in other St. Louis papers of the same date read as follows: (Post Dispatch) "Great Crowd Bids Oberhoffer Good-bye. Guest Conductor Gets Ovation At Last of His Sunday 'Pop' Concerts"; (Times) "Oberhoffer Is Cheered at Final Appearance Here. Guest Conductor Praised for Orchestral Accomplishments"; (Star) "Applause Shakes Odeon in Tribute for Oberhoffer. Symphony Guest Conductor Presents Wagnerian Program as Farewell Concert"; (Globe Democrat) "Emil Oberhoffer's Guest-Conductorship Ends Triumphant. Unparalleled Demonstration Follows Conclusion of His All-Wagner Sunday 'Pop' Program."

Mr. Oberhoffer himself says that he has nowhere found any more inspiring, discriminating or grateful audiences than in St. Louis. Mr. Oberhoffer is an authority on American symphony audiences, having toured around the country at the head of the Minneapolis Orchestra for some fifteen years, north, south, east and west, and he speaks from an experience that no other symphony orchestra conductor has had. He says that St. Louis not only has a fine orchestra, but that it has people able to appreciate its excellence. He also says that in a very few years, when the St. Louis Orchestra will celebrate its fiftieth anniversary, it will be able to take its place proudly among the best in our country, which means the best in the world.

berg, Saint-Saëns, Levenson and Sarasate. Mr. Fishberg is known in the musical world as a musician of considerable ability, and on this occasion he again upheld that fine impression. In his playing he reveals a lovely tone, clear technique and considerable expression. He was heartily applauded and five encores were necessary before his audience would be satisfied.

Mannes School Christmas Concert

The Christmas concert at the David Mannes Music School, December 20, by the student orchestra, chorus and soloists, assisted by Hugh Porter at the organ, offered a performance, among other works, of Bach's seldom-heard cantata, *Selig ist der Mann*. The presentation by soloists, who were revealed as singers of exceptional promises, the orchestra under Paul Stassevitch and the chorus trained by George Newell, offered the audience which overflowed the hall an opportunity to hear the beautiful work under especially sympathetic conditions. To perform this cantata it was necessary—so infrequently is it given in this country—to have the orchestral parts copied from one of the few scores available in New York.

Excerpts from *The Messiah* were no less excellently given, with that same quality of freshness and feeling, combined with fine musicianship, which marked all the performances of the afternoon. Two boys of ten and eleven years were heard in solos, the first for piano and the second for violin, and two sopranos in a duet by Mehul. The Christmas holidays at the Mannes School began December 22. The school re-opened on January 4.

La Forge-Berumen Studio Notes

Another La Forge-Berumen concert was given at the Bowery Mission on December 14 before a capacity audi-

ence. A group of excellent voices was heard and the audience responded with enthusiastic applause. The following appeared: Jeanne Winchester, Laura MacNichol, Avis Janvrin, Adriana Morales, Mary Wiemann, sopranos; Ada Belle Files, contralto, and Myrtle Alcorn, pianist. The accompanists were Myrtle Alcorn, Sibyl Hamlin, Helen Greim and George Vause.

Marie Houston, soprano, assisted by Ruth Russell, accompanist, gave a recital at Chalfonte-Haddon Hall, Atlantic City, N. J., on December 10. Miss Houston was the recipient of much praise for her artistic singing.

Mary Wiemann, soprano, gave a recital at the Plandome Women's Club, Plandome, L. I., on December 1. Miss Wiemann possesses a voice of beautiful quality and her use of it gives evidence of excellent training and intelligent study.

Helen Schafmeister, pianist, assisted Beniamino Riccio, baritone, in a recital in the Bijou Theater on December 11. Miss Schafmeister received excellent press notices both for her piano solos and her artistic accompaniments.

De Gregorio Presents Pupils

The Hotel Majestic was the scene of an interesting concert on December 15, under the direction of Franco de Gregorio, at which he presented a number of talented pupils. Each and every one contributed considerably to the program and, in so doing, reflected credit on Mr. de Gregorio, who himself appeared in several duets and received an ovation. His voice is a fine tenor, and he uses it artistically. The pupils in their singing showed careful training. So long



FRANCO DE GREGORIO

was the program that lack of space prohibits comment on the merits of each. Those who participated were: P. Bonavero, tenor; M. Turouska, lyric coloratura; D. Rinaldi, lyric soprano; K. Creed, coloratura; G. Savasta, I. Lopaz, W. Schmitt, F. Brager and B. Eichman, lyric sopranos; G. Amato, coloratura soprano, and S. Manghisi, basso. The singers were well supported at the piano by Aina de Gregorio and Charlotte Hinsch.

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The Festival Opera Company, in its new type of production where the chorus, orchestra, ballet and conductor are furnished locally in each city, will make its third tour, opening April 1st, 1929, singing the ever popular Faust by Gounod.

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The music for chorus and orchestra is supplied well in advance. New and complete scenery, costumes, wigs, stage trappings and paraphernalia and electrical equipment to stage a complete operatic production are furnished. (Given in concert form if preferred.)

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Concerts in New York

DECEMBER 22

Harvard Glee Club

Dr. Archibald T. Davison and the Harvard Glee Club invaded New York on December 22, at Town Hall, and received a warm reception for the delightful rendition of an almost too classical although most interesting list of offerings.

There is no disputing the fact that Dr. Davison has trained these collegians to a high point of efficiency. That these boys are able to sing such classics is a marvel in itself, for with their other duties time must be all too brief.

Of course, the alma mater, Fair Harvard, opened the program. Then followed Viadana's *O Sacrum Convivium*, Von Hasler's *Cantata, Domino, Byrd's Ave Verum, Brahms' Der Gang zum Liebchen*, Sullivan's *Yeoman of the Guard*, as well as choruses from Rimsky-Korsakoff's *Sadko*, folk songs from several lands, and Christmas carols.

To many the Christmas carols were not only particularly well done but most appropriate. Best of these was the Christmas song (*Piae Cantiones* melody), with piano and organ accompaniment. W. Clarke Atwater, tenor, and Philip Donham, baritone, sang the solo portions in *Le Miracle de Saint Nicolas* (Lorraine), which likewise had an organ and piano accompaniment. A real treat, too, was Franck's *Choeurs des Chameliers*, sung by the club with piano accompaniment. F. W. Ramseyer, Jr., and L. P. Bevridge were the pianists and A. E. Smith the organist.

New York Philharmonic: Bela Bartok Debut

(See story on page 5.)

DECEMBER 23

Women's University Glee Club

The Women's University Glee Club, directed by Gerald Reynolds, gave a concert on December 23 at Town Hall with the usual interesting program. Mr. Reynolds has rare judgment in the selection of works for performance, and does not hesitate to use novelties of considerable difficulty. On this occasion the program included a number of interesting carols from the French, German, Italian and English, three numbers especially written for the club by Daniel Gregory Mason and pieces by Arne, Purcell, and Schubert. Mr. Reynolds proved himself, as he has frequently done in the past, to be a director of unusual skill in handling the chorus as well as unusual taste. The assisting artist was Charles Hedley, tenor of the American Opera Company, who sang an aria from Beethoven's *Fidelio*. The concert was largely attended and there was much hearty applause.

DECEMBER 26

Beethoven Association

The concert of the Beethoven Association at Town Hall on December 26 were notable for the large number of musical stars both on the platform and in the audience. The performing artists were the Misses Myra Hess and Yelly D'Aranyi, Mme. Marie Roemae Rosanoff, and the Messrs. Harold Bauer and Harold Samuel.

On the program were Schumann's A minor sonata, op. 105, for violin and piano (Miss D'Aranyi and Miss Hess); Brahms' C minor trio, op. 101 (Misses Hess, D'Aranyi and Mme. Rosanoff); the new sonata for violin and piano by Maurice Ravel (Misses D'Aranyi and Hess, who recently gave the work its first London performance) and Bach's triple concerto (arranged by Harold Bauer for pianoforte and played by him together with Miss Hess and Harold Samuel).

Chief interest centered in the Ravel novelty, which re-

ceived its first American performance on this occasion, and about which much had been written abroad. In the second movement, a "Blues," the eminent French composer takes cognizance of American jazz music, as well known composers of other European nationalities have done. Whether Ravel likes jazz or laughs at it is the question left in the mind of the listener by the canny Frenchman. Each time one commences to fall under the spell of the sentimentality of the music there comes some sudden harmonic or rhythmic twist which smacks of irony and causes me to feel abashed at having let himself go. Whatever his object, the master workman shows in the piece all his cleverness, his expert handling of hazardous harmonic feats and his complete domination of the modern technic and idiom in composition. At the hands of the two fair performers the works received a performance that left nothing to be desired.

Schumann and Brahms were both finely presented, beautiful tone, firm rhythm and fine ensemble being maintained throughout.

But once more the palm must go to the old cantor of the Thomas Church in Leipzig—Johann Sebastian Bach. In an admirable arrangement by Harold Bauer for three pianos, the triple concerto, originally composed for three harpsichords with string accompaniment, was given a performance by the three master pianists that many in the audience counted the most priceless Christmas gift they had received. Such music so played is a rarity even in these days of tonal plethora, and the boundless enthusiasm evoked by the splendid offering furnished further proof of the fact that Bach bids fair to become the most popular of all composers—at least among the truly musical.

Oratorio Society of New York

Seldom has there been a more inspiring performance of Handel's *Messiah* than that given by the Oratorio Society of New York in Carnegie Hall on December 26. Under the direction of Albert Stoessel and assisted by the New York Symphony Orchestra and four excellent soloists, Ruth Rodgers, soprano, Dorma Lee, contralto, Arthur Hackett Granville, tenor, and Herbert Gould, bass, the chorus did ample justice to the noble music of Anglo-German master, rising to veritable heights of tone volume and fervor.

The performance was in a sense a novelty, for not only did it include two usually omitted numbers, but the score, according to Mr. Stoessel, followed exactly the instructions contained in the infrequently used *Handel Gesellschaft* Edition which, it is said, comes closer to the original intentions of the composer than the other and better known arrangements. Hugh Porter was the organist and Everett Tutchings the accompanist at the cembalo.

DECEMBER 27

Malkin Trio

The Malkin Trio gave its second concert of the season on December 27, at Town Hall. The program opened with the Schubert trio in B flat major, op. 99. This trio, which presents many difficulties of a purely musical as well as technical nature, was performed with perfect accord, and characterized by perfect sympathy among the performers.

Manfred Malkin, the pianist, asserted his high rank as a pianist of ample technic and full and mellow tone, coupled with a poetic insight into the meaning of the composer. Exemplary, indeed, was Mr. Malkin's rendition of the long pianissimo passage in the rondo, played with such delicacy as to form a shimmering background against the faint melodic outline. The piano quartet in A, op. 12, of Rubin Goldmark, moved in broad and musically style, and was marked by considerable melodic wealth. Mitya Stillman assisted in the performance of this work making a very creditable impression.

Smetana's Trio in G minor, op. 15, of a rugged and virile beauty, and rich in fervor and depth of soul, is a profound expression of the passionate Slav; it is to be regretted that this masterpiece is not performed more frequently.

The Malkins form a well-balanced and musically ensemble, imbued with an earnest desire to interpret worthily the vast literature of chamber music. A large audience attended; among them were Mme. Harriet Lanier, Rubin Goldmark, Prof. John Erskine, Josef Lhevinne, Henry Hadley, Prof. Albert Stoessel, S. Jacobi, Arthur Hartman and many others.

The English Singers

That delightful vocal body, The English Singers, gave another Town Hall matinee before a crowded audience, and their finished interpretations and polished delivery again afforded keen artistic pleasure to even the most critical of connoisseurs.

Whatever they perform, whether it be a Christmas carol,

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a secular madrigal, a folksong, or the ancient "street cries" of London or elsewhere. The English Singers do it with exquisite vocal employment and authoritative musicianship. Their recitals in America are one continuous series of triumphs.

Dorothy Gordon

The second of Dorothy Gordon's recitals for children was given at the Bijou Theater on December 27 and attracted a large audience. The discuse presented four groups of numbers, and held the close attention of her youthful audience throughout the program because of the interesting manner in which she presented her offerings. Adele Holstein was the accompanist.

DECEMBER 28

Alfred Blumen

Alfred Blumen gave a recital in Town Hall on December 28, playing a program which offered him wide opportunity for variety of expression and the display of his brilliant technic. Mr. Blumen is a Viennese pianist who has been soloist under the baton of Richard Strauss in various parts of Germany and who was taken by Strauss to South America as soloist in the orchestra concerts which Strauss gave there several years ago. With him to America Mr. Blumen brought letters of introduction from Strauss to several musical notabilities here and in which Strauss speaks of him in terms of highest praise. That this praise is in no wise exaggerated was evident from his performance at Town Hall on this occasion.

Mr. Blumen opened his program with Vivaldi's organ concerto in D minor, which he played with striking breadth of conception and a sonority of sustained tone that approximated the organ tone as nearly as is possible on even so good a piano as Blumen had at his service at this time. Following this he played Schubert's interesting and varied *Wanderer Fantasie* with a swiftness and lightness of touch and variety of tonal color that aroused his audience to enthusiasm. The third group included a highly poetic rendition of Debussy's *La Fille aux Cheveux de Lin*; *Herbst Elegie*, by Wladigeroff; Godowsky's arrangement of Strauss' *Serenade*, which was particularly to the taste of the audience; and the *Seguidilla* by Albeniz, played with rhythmic fervor and genuine Southern color. The final group was Chopin, and even in this music, which has been so much played that it is in danger of becoming trite and commonplace, Mr. Blumen showed his mastery and his power to make interesting the music he elects to interpret. He was warmly received.

Schola Cantorum

On December 28, the Schola Cantorum of New York, Hugh Ross, conductor, revived the Damnation of Faust with a notable array of soloists: Dusolina Giannini singing the music of Marguerite, Richard Crooks, the Faust, George Fleming Houston, the Mephistopheles and Ivan Steschenko, the Brander.

So much of Berlioz's score was cut that there hardly remained anything of the old work. The chorus did fair work, but there was nothing electrifying about their singing. The orchestra played well, but it seemed at times, a bit too loud and over-shadowed the soloists.

The most talked of feature of the soloists' work was the really perfect diction of George Fleming Houston. Rarely has one heard such exquisite clear French, which proved a pleasure to the audience, who did not over-think over the general performance.

Richard Crooks sang the music of Faust with his usual beauty of voice, as did Miss Giannini that of Marguerite. Here are two young Americans who are fine examples of our own talent and it was satisfaction to hear such fresh and well produced voices, even though at times one wished for a little more of the dramatic in their interpretation. Ivan Steschenko did what little he had to do as the Brander satisfactorily. The entire performance was not the most thrilling!

Emma Roberts

Hearing Emma Roberts again in one of her unusual recitals at the Town Hall on December 28 made one realize that this gifted artist is heard here too seldom. Her appearance will stand out as an event in the present musical season. Miss Roberts was in excellent voice and a distinguished audience gave her a reception that must have made her feel she is always a welcome figure in New York concert halls.

The feature of the program was a group of songs of the Christmas season given to the organ accompaniment of Frank Scherer. These were beautifully sung with an equal beauty of style for which Miss Roberts is noted and proved of great pleasure to the audience. The group included: Song of the Madonna, Willeby; *Der Heilige Joseph Singt*, Wolf; The First Noel, Traditional; *Presents al nino Jesus*, Catalonian folk song; The Knight of Bethlehem, D. C. Thomson.

To add interest there were three songs in Italian: the ballata and scherzo by Respighi and *Sul Fiume* by Benvenuti, followed by a group in German, in which Miss Roberts did some of her most effective work. Schubert was represented by *Die Stadt*; Schumann by *Lied der Braut* and Brahms by three: *Och Moder, ich well en Ding han, Wenn du Mir Zuweilen Lachelst* and *Willst du dass ich geh?* And what an exquisite thing August Bungert's *Der Sandtrager* is! And how finely Miss Roberts interpreted it! This brings to mind an important factor in the singing of this excellent artist: she holds one quite in the palm of her hand by actually living the mood of each song. Where there is a lightness of mood, she gives an occasional shrug of the shoulder or a half gesture that is charming. Her diction is flawless and her phrasing most commendable.

(Continued on page 22)

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"The entire sonata is replete with charm. The first movement has a sweep, musicality, warmth, freshness, vigor, imagination. The andante con moto reveals a sense of melodic taste, as well as a fine and unforced simplicity. The allegro con spirito is not less effective, and the entire work a breath of youthful spontaneity and enthusiasm." —Herman Devries in *Chicago Evening American*.

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VANNI-MARCOUX TRIUMPHS IN PARIS RECITAL

Leading French Critics Pay Homage to the Master Singer

His Performance of a Schubert
Program Pronounced by Experts
the Acme of Perfection in the
Art of Singing and
Interpretation.

(Translated from the French)

La Rumeur, November, 1927.

One knows that Vanni-Marcoux that renowned singer is our greatest lyric tragedian, but he is, too, one of the foremost singers on the concert platform. He proved this anew in his Schubert recital. It was an unforgettable evening that he offered us, with his incomparable science of how to project the words, how to breathe and how to sing musically.—Robert Brisacq.

Le Soir, November, 1927.

Breath control, articulation, good brains, are the elementary grammar of a singer . . . Vanni-Marcoux possesses those qualities to a remarkable degree. He is an admirable actor. He is also a superb singer in concert. The Schubert recital that he gave us was a rare treat . . . a singing lesson for all those who do not think they know too much to learn a little more. Style, musicianship, everything was there to make the evening memorable. The simplicity of his delivery, his exactness in matters of tempo, his soul and his art—all were present. Marcoux is unique.—Georges Pioch.

Le Figaro, November, 1927.

Singers like Vanni-Marcoux are unfortunately very rare. What a knowledge of the voice, what style, what an artistic soul! In his Schubert recital he gave us the complete joy of applauding the work of Schubert and that of his able and remarkable interpreter. The evening was ideal. Vanni-Marcoux has today reached the summit of his brilliant career.—Robert Brussel.

Le Menestrel, November, 1927.

The famous artist, Vanni-Marcoux, brought forth in his Schubert recital, all the exquisite nuances demanded

in the songs with the finished artistry of a master singer. Never has the pathetic note of his low register blended so well with the caressing beauty of his upper tones. The acclamation of the multitude was spontaneous and vociferous.—Henri de Curzon.

Petit Parisien, November, 1927.

Vanni-Marcoux scored a triumph in his Schubert recital. His art and his singing are absolutely incomparable.—Fernand Le Forne.

Le Gaulois, November, 1927.

The celebrated singer, Vanni-Marcoux, gave a recital in which his art of singing and his perfect diction made us enjoy the lied of Schubert. He gave to each number a variety of accent, baring a moving and gracious personality without ever trying to make cheap effects, and remaining in the deep and sombre atmosphere demanded by the composer. All this was done with a taste difficult to classify. Ovation succeeded ovation throughout the evening . . . Worthy tributes to a magnificent interpreter.—Louis Schneider.

La Liberté, November, 1927.

Vanni-Marcoux gave in the Salle Gavaux an admirable recital of Schubert. *He and he alone at the present time is able to sing the music of one composer during an hour and a half and this without giving us the least trace of monotony or boreomeness.* His intense intellectuality and the variety of moods with which he invests his songs again appeared most extraordinary. Marcoux is an intellectual singer. He is an artist and his art, in a word, is marvelous.—Robert Desarnaux.



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New York Concerts

(Continued from page 20)

One could go on at length in describing Miss Roberts' work in the most extravagant terms, but space forbids, so we shall have to content ourselves with saying again that she ought to visit New York more frequently—and that the Hub City is fortunate indeed in having her more often. Songs by Glazounoff, Bax, De Falla, Greig, Simpson and Henschel, whose Morning Hymn completed the program, rounded out an evening of sheer enjoyment.

And a word of praise goes to Frank Bibb for his musically accompaniments, which added to the artistic whole of the program.

DECEMBER 29

New York Philharmonic: Cecilia Hansen, Soloist

A notable tribute was paid to the memory of Frederick T. Steinway in the performance at the December 29 concert, Carnegie Hall, of the Funeral March from *Die Goetterdaemmerung* under Conductor Mengelberg, the entire audience standing on request of Walter Price, representing the board of directors of the society. Previous to this the warm reception of the conductor at his last Thursday appearance this season left no doubt of his place in the affectionate esteem of the public. The charming violinist, Cecilia Hansen, looked too ethereal to perform such nerve-breaking music as the Tschaikowsky concerto; but she did, and that, too, with tremendous verve, sympathy and technical mastery, being recalled many times. As a neighbor said, "She played with the pep of an American girl." Further items of the interesting program were the Oberon overture, a delicately appropriate performance, and the splendid enthusiasm put into Strauss' symphonic poem, *Ein Heldenleben*, by conductor and performers. Such zest and unity of performance are seldom combined in an interpretation. The Dutch conductor does big things with the work, which was dedicated by the composer to Mr. Mengelberg. Big audiences heard the last concerts conducted by this conductor; they are now looking forward to January 12 and 13, when Sir Thomas Beecham appears as guest conductor.

Charlotte Lund

Charlotte Lund planned her opera recital at the Town Hall on December 29 especially for children, and she succeeded in drawing a large audience of juvenile listeners; in fact, the stipulation was made that adults would not be admitted unless accompanied by children. *Haensel* and

Gretel was the opera discussed, and the hearty response of the youngsters to Mme. Lund's questions showed that they were much interested in what she had to say concerning this delightful fairy story. Mme. Lund has a vivid imagination, and therefore she had no difficulty in making the children imagine the stage settings for the opera and the various characters she and her assistants impersonated. She also told the children what a grand opera is and many other facts which they will remember when they are regular attendants at the opera.

Mme. Lund had as her assistants Wellington Smith, baritone, and Gordon Hampson, pianist, both of whom were assets to the program. In the first act Mme. Lund had two children do the *Hansel and Gretel* Dance; in the second act the Dream was given, and in the third act the witch's dance was performed.

Plaza Artistic Morning

Albert Spalding, violinist, together with Marie Antoinette Aussanae (Princess Jacques de Broglie), pianist, and the Brahms Quartette (Claribel Banks and Louise Osborne, sopranos; Nancy Hitch and Elinor Markey, contraltos) furnished the program of the twenty-second Artistic Morning, held at Hotel Plaza, on December 29.

Mr. Spalding's eminent qualities, musically and violinistically, have long since become proverbial; his playing on this occasion calls for no higher encomium than that he is in his usual fine form.

Princess de Broglie, just returned from an extended concert tour in Europe, South America and Australia, was a splendid acquisition to the program. Delightful in personality, and comprehensive in her understanding of her chosen instrument, with adequate technical equipment, she fully earned the warm reception given her.

The unique Brahms Quartette, in good voice and picturesquely charming in hoop-skirt and pantalet, upheld the excellent traditions which the members have made for themselves in their particular field of vocal activity.

DECEMBER 30

League of Composers

Those who expected to be shocked and thrilled by the mediaeval modernism placed on exhibition by the League of Composers, with the eminent assistance of Mengelberg, at Town Hall on December 30, were doomed to disappointment. There was nothing either shocking or thrilling about the works of the olden time performed on that occasion. If there were any shocks they came from the works of young modernists of today, and we have all become so accustomed to that sort of thing that it has ceased to be thrilling, except to whatever extent it may be musically effective.

The program consisted of works for the organ by Geroni Frescobaldi (1583-1644) and Jan Sweelinck (1562-1621) played interestingly and effectively by Joseph Yasser. Both of these works proved to be rather dull, although the second of them, the *Fantasia Cromatica* of Sweelinck, contained an interesting experiment in the harmonization of such chromatics as were probably rare in those days. Mr. Yasser also played two choral preludes by Roger Huntington Sessions, who was born in 1896, and was in the audience to make his bow for the generous, though unmerited, applause which greeted his dull and dissonant experiments in horizontal writing, the latest fad of the futurists.

The works by composers of the olden time, given under the direction of Mengelberg and sung by a solo unit of the Choral Symphony Society of New York, were by Luca Marenzio (1560-1599), Claudio Monteverdi (1567-1643), Gesualdo di Venosa (1560-1613), and Jan Sweelinck (1562-1621). The performances were excellent, and the music interesting, though a good deal of it left the impression of experimentation, just as a great deal of the music of the moderns of today give the impression of experimentation. When, for instance, at the beginning of one of these pieces the sopranos sang a chromatic scale, slowly ascending through the octave and accompanied by the other voices, it certainly sounded experimental, unless the twelve notes of the chromatic scale are to be considered a musical inspiration! This music may have been the most advanced and modern of its time, but it does not sound modern to modern ears. It simply sounds like rather poor examples of the music of three hundred years ago.

The other numbers on the program were by Hindemith, one of the best known of the German moderns, born in 1895; Greta Torpadie sang six songs from *Das Marienleben*, accompanied by Aaron Copland, which contained a few interesting passages, and the chorus sang Hindemith's *Landsknechtstrinklied*, so much more interesting than anything else on the entire program that the audience insisted upon its repetition. This piece was full of humor, a humor that was woefully lacking in everything else on this program, and the audience woke up and took notice, as audiences have a bad habit of doing; for the sort of attention that greets a piece of real merit is the harshest possible criticism of music of less merit that happens to be on the same program with it.

DECEMBER 31

Students' Concert

Mengelberg presented another of the Philharmonic Students Concerts at Carnegie Hall on December 31. Weber's Oberon Overture, Mendelssohn's Violin Concerto and Richard Strauss' *Ein Heldenleben* made up the program. The solo part of the violin concerto was played by Catherine Wade-Smith, a young lady whose performance showed every evidence of a sincere and capable musicianship. *Ein Heldenleben*, like most of Strauss' compositions and unlike so many of the endeavors of the lesser post-Wagnerians, loses none of its magnificence in repeated performance. It is powerful music and well deserves its ever-increasing prominence in orchestral repertoires. Mr. Mengelberg and the orchestra were received with tremendous enthusiasm of which they were on this occasion, more than deserving.

Myrna Sharlow Continues to Please

Myrna Sharlow, now on tour with the San Carlo Opera, continues to please her audiences in her numerous roles, chiefly in *Tosca* and *Bohème*. On November 24, in Detroit, she scored brilliantly in *Tosca*, doing *Il Trovatore* in *Joplin* on the 28th and *Faust* the next night in Little Rock. *La Bohème* was her third opera in that busy week in Memphis on December 1, and December 5 Miss Sharlow opened the

New Orleans season in *Bohème*. In this city and others on tour, this charming and talented young American came in for a goodly share of honors, the critics unanimously endorsing her singing and voice.

Heifetz Returns from World Tour

Heifetz is back, after two and a half years. During that time he went all the way around the world. He gave over two-hundred concerts in fourteen countries, some of them hot and snake-infested. The thing in all his travels that seems to have impressed the artist the most was his visit to a snake venom extracting plant, where he saw a man take his life in his hands during the process of squeezing the poison out of some sort of a huge reptile's fangs. It impressed him so deeply that he dreamed about it, and his dreams were, apparently, not pleasant.

The tropics, says Heifetz, are hot! Hot! He says he did not know what heat was until he visited such places as India, Sumatra, Java and the Philippines. He provided himself with a special light weight suit in which to give



JASCHA HEIFETZ

his concerts, but he says it made but little difference—the heat was unescapable. He lost ten pounds or more as a result of it.

Does it affect the violin? It does. His began to open at the joints, and the strings were so affected that he had difficulty in playing. At one concert he broke three strings, beginning with the unbreakable D, and had a lively time running back and forth, putting on new strings in the heat. He says players have even tried keeping their instruments in air tight metal cases to keep out the moisture, but found this of little avail. The tropics are, after all, the tropics.

In that part of the world, says Heifetz, concerts are made pleasant social affairs. One plays a number or two, and then there is an intermission, during which artist and audience go outside for rest and refreshment. The liquid refreshment is always whiskey and soda, and there seem to be many excuses for frequent samplings of this delight. Either whiskey or quinine seem to be necessary preventatives of the dread malaria, and one is as good as the other.

The audiences in India, says Heifetz, are largely native; in other parts of the Orient they are mostly Occidental. Australia and New Zealand seem to have made an impression on Heifetz for their love of music. In the cities of these countries the violinist gave program after program—each different. The public seemed never to be satisfied. His concert appearances were only brought to an end by the necessity of his departure for engagements elsewhere.

But of all gay and exciting and stimulating audiences, the Mexicans are the best. Down there a concert is a riot. When Heifetz appeared the military had to be called out to keep the crowd in order. Those who could not get in by the front door tried the back, or the windows. And when they applaud they do it with all their might and work themselves into a perfect frenzy, which, however, though quick to start is just as quick to end when the player appears on the stage for an encore or another number of the program.

Heifetz says the player in Mexico must also be athletic. The audience throws hats on the stage, and the player is supposed to pick them up, put them on his head for a moment and throw them back to the owner.

The artist heard very little new music that was useful for his concert purposes. The Oriental music, he says, is either quite French—modern French—or it is not music at all in our sense of the word. Some new works were given him by Australian and Mexican composers which he likes, and he has made arrangements of Mexican popular music.

As to programs, Heifetz says fireworks are acceptable everywhere, naturally, with all audiences; but he was surprised, in many places where the people might not be supposed to be highly cultured, that they were equally delighted with music of the most classical sort.

Helen Chase's Time in Demand

Helen Chase has a number of vocal students, as well as singers who coach with her, who are doing interesting things these days. Among them is Margaret Speaks, who works with her on voice and who is a popular radio artist. Miss Chase recently accompanied Miss Speaks when she gave a delightful program for station WABA, and again for Evelyn Jeane on the American Woman's Association program over the same station on another evening.

Miss Chase won the warm approval of the New York critics for her musically accompaniments for Kurylo at his recent recital at the Engineers' Auditorium on December 11, also playing for Peggy Wood at the Authors' League meeting at the Hotel Roosevelt on December 4.

The \$2000.00 Atwater Kent prize in the finals of the nation-wide contest was won by



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Criticisms of William Heyl and Charles Anthony



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Evening Sun

Mr. Anthony and Mr. Heyl both technically and as interpreters are admirable musicians. Their ensemble and solo work throughout deserved the warm applause it received.

Times

A successful appearance in recital of the rare musical literature for two pianos.

World

There was no particular reason why William Heyl and Charles Anthony, either of whom is eminently qualified to play the piano in his own sweet way, should have combined their talents in a two-piano recital in Town Hall yesterday afternoon. Whatever the reason, the experiment was surprisingly successful.

Both are musicians of excellent technique and touch.

Herald Tribune

Both excellent and sincere musicians who play deftly with intelligence of mind and discipline of hand.

Evening World

Charles Anthony and William Heyl appeared in a two piano program at Town Hall and pleased a large audience with their spirited playing of Haydn, Scriabine, Reger, and Rachmaninoff.

Boston Transcript

Mr. Anthony and Mr. Heyl should prove successful in their new venture. They are able pianists individually and both intone their music with admirable clarity. Both have a discriminating touch for the music of Debussy and Scriabine. Mr. Heyl plays convincingly and deserves encouragement and congratulations. The sounds he produced from Scriabine's Seventh Sonata are pleasing and mystical in their creation of an unfamiliar world of tone.

The following are criticisms of Mr. Anthony as a solo pianist:—

Boston Transcript

One of the most enjoyable events of the season of 1926 was a concert given by Albert Spalding, violinist, and Charles Anthony, pianist.

Mr. Anthony played his part of the program with perfect technic, consummate skill, and no little feeling for the spirit of the music. He is subtle with his Ravel and his Debussy. With his Chopin he is now lyric, now dramatic, now playful. He lavishes upon all his music beautiful tone, capable of great variety of effect.

If he was thus effective in his own numbers, he was more so when paired with Mr. Spalding. As though accustomed to playing with each other, these two played the three movements of Brahms' sonata. The melodies of one were like unto the melodies of the other. They attained and held precision in ensemble. Rarely has pure beauty so clothed the lyric passages of the second movement. Nor did the amiable first movement, or the dark, impetuous last movement fall greatly behind the standard of this second.

The London Daily Telegraph

Mr. Anthony gave pleasure by the delicacy of his playing, the variety, beauty and delicate shading of his tone, and his unassuming manner. It was, in point of fact, a delightful and most musical recital. Would that there were more like them.

The London Times

Mr. Anthony plays with admirable point and character. He has a polished technique capable of dealing with the big style of piano music. His atmospheric effects in Debussy were the result of taste and well used judgment.

Boston Advertiser

Beethoven's Sonata Op. 101 is one which is beyond the grasp of any ordinary pianist. Mr. Anthony displayed such fine intelligence, such careful poise and phrasing, that we are disposed to praise even this most difficult task as very successful.

Boston Herald

Mr. Anthony is a pianist from whom the public has a right to expect true musical entertainment both in solo and ensemble work.

His tone is clear, pure and charming. He has a fluent technique; he can be brilliant; he has a nice appreciation of the value of phrases. He has rhythm. —Philip Hale.

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CHARLES ANTHONY

Dec. 21, 1927

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Questions About Piano Study Answered

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—I have practised a good deal on a dumb piano with rather satisfactory results (so it has seemed to me). I am told that many excellent musicians advise against the use of these instruments. What is your opinion?—James E. M.

A.—I believe that the use of such practise keyboards by students might be detrimental to their proper development. Particularly during the formative period it is essential to have the cultivation of the aural faculty go hand in hand with the growth of technical skill. The ear plays such a decisive role in the performance of music that its importance cannot be overestimated. Not only does the ear provide the means by which we are enabled to decide such elementary problems as, for instance, whether a tone is sharp or flat, or if the key we are sounding corresponds with the

note on the printed page, but it is the avenue through which the entire musical consciousness is expanded and refined.

Since one's object in practising is not merely to acquire a control over fingers and muscles but also to produce beautiful sounds, the student should endeavor from the very beginning to achieve the most subtle cooperation between the senses of touch and hearing. How is this to be done if the instrument upon which one is practising does not permit the ear to discriminate between what is good and bad, false and true? By carefully listening and an intelligent consideration of the tonal qualities resulting from different modes of key depression, the student may be assured of a greater advance along the path to artistic piano playing than is possible through the use of a device which may only be helpful from a muscular-mechanical standpoint. The association of the sense of hearing with those of touch and sight will also give the player a feeling of greater surety in public performance especially in the judgment of distances on the keyboard.

Only the pianist of mature powers and experience is in a position to secure benefits from the use of a dumb keyboard.

Otello and Freischutz Well Given at La Scala

Excellent Casts Include New Singers

MILAN, ITALY.—The second week of La Scala season opened with a fine performance of Otello. Antonio Trantoul was heard for the first time in the title role. Although vocally he lacked the power which this role demands in the second act and in the concertante of the third (due, perhaps, in part, to his unfamiliarity with the Italian language) on the whole his portrayal was excellent; especially the closing duet of the first act and the death scene. The audience received him cordially. Bianca Scacciati gave an excellent interpretation of the unhappy Desdemona, singing dramatically, yet sweetly, and displaying, especially in the Salice and the Ave Maria of the last act, her worth and artistic ability. Mario Stabile succeeded in presenting an intelligent and artistic interpretation of the sinister role of Iago, although vocally he did not equally balance the scale, using in many of his phrases an excess of portamento which was not always pleasant to hear, and certainly not traditional. Giletti, a first rate tenor, heard for the first time at La Scala, made a more than excellent Cassio; Bruna Castagna was an Emilia worthy of praise, and De Lelio an exceptional Lodovico. The minor roles were also all in good hands.

Toscanini gave a forceful reading; the tempest of the first act was extraordinarily impressive, his control of the huge mass of choristers was superb, and produced an unusual effect.

The scenery, by Marchioro, was new; it was beautiful, effective and won the admiration of the public. The costumes, by Caramba, were marvels of rich elegance. The lighting effects, especially those in the tempest, reached a standard of perfection. Forzano, who is responsible for the artistic grouping and magnificent stage pictures, deserves a large share of credit.

The opera was given in its entirety, with none of the traditional cuts, and bids fair to be the banner production of this season. The house was filled to capacity, and the audience received the opera with an unusual amount of enthusiasm, the maestro and artists receiving numerous curtain calls after each act.

The following week the season's first performance of Der Freischutz (Il franco cacciatore) was given. Malkin-Montano, heard for the first time at La Scala, portrayed the part of Agata, displaying a voice of sufficient range, good volume and pleasing, sympathetic quality, although in the aria of the second act she did not quite reach the standard, due



ADELAIDE FISCHER,

one of the artists engaged to appear in the performance of *Tannhäuser* to be given in concert form at the Century Theater on Sunday afternoon, January 8. Other artists associated with Miss Fischer are to be Johanna Gadski, Paul Althouse, Reinhard Werenrath, Alexander Kipnis and Marta Witkowska. There will be a complete cast for the performance, chorus and orchestra under the direction of Ernst Knoch. (Photo by Strauss Peyton).

perhaps, to extreme nervousness over this first appearance. Ettore Parmeggiani, also new at La Scala, took the part of Max, but this role does not give him sufficient opportunity to reveal the real beauty and sympathetic lyric quality of his excellent, well trained voice, as the music lies mostly in the medium and lower registers; he is without doubt an artist of value and will prove his real worth in other roles.

The balance of the cast was the same as last season: Ebe Stignani as Anetta, Tancredi Pasero as Gaspardo, and, in the minor roles, Baccaloni, Baracchi, Venturini and Walter. Gabrielle Santini conducted with taste and skill. The house was well filled and received the opera with the same enthusiasm as last season.

The balance of the week's program consisted of repetitions of Otello and Manon.

ANTONIO BASSI.

Kortschak to Play in New York

Hugo Kortschak, violinist, who will give his annual New York recital in Town Hall on Monday evening, January 9, will have the assistance of Aurelio Giorni, pianist of the Elshuco Trio, both artists performing for the first time in public Mr. Giorni's sonata in F minor. Another composer represented on the program is H. Leroy Baumgartner, whose Romance will be played. Mr. Baumgartner is professor of theory of music at Yale University.

COBINA

THE OUTSTANDING INTERPRETER OF THE MODERN SPIRIT IN SONG

Her authoritative rendition of the lyrics by such famous composers as Respighi, Ravel, De Falla, Grovlez, Moret, etc., brings to American audiences the opportunity to hear the new works which are destined to be the classics of tomorrow.

The following comments by the Boston critics upon her December recital are typical of the favorable impression she has already made in such cities as New York, Chicago, Washington, Worcester, etc.

As she goes up and down the country, she carries soft-colored tapestries and two giant candles, each upon its stand, that she may place them about the stage, so add to the amenities of music making. Decoration does not hinder it; rigid auditoriums relax under such elegance; concerts become the occasions that now and then they would be.

Her voice is a soprano, high, bright, clear, plastic, light-running. There is not a dark tone in its even range unless, for interpretative ends, she shadows it. It seems a French-trained voice schooled to precision and nice adjustments. Mme. Wright is a practised singer mindful of rhythm, shaping phrases, curving and graduating the melodic course. She vitalizes and concentrates; while her French training gives her ready sense of the rhetoric of the concert-hall.

The ancients, as time goes in music, first engaged Mme. Wright—an air from Bach, another from Figaro's Wedding, more passionate numbers from Mozart phrased favors of Cesti, the pangs and longings, fluently formal, of the other Mozartean number.

Then ensued songs variously: De Fleurs from Debussy with Mme. Wright's sense of rhetoric to give it ardent and contrasted progress; oriental intervals, as from a distance flung off warmly by Szymanowski and the singer, a slender piece by Moret that in a few measures and a few tones sketched a mood and a picture; the snapping air of the irritated Soledad from Ravel's L'Heure Espagnole, well within Mme. Wright's means and temperament; a nonsense piece of Satie. Next Germans, with Marietta's song to the lute out of Korngold's opera, The Dead City; the seldom heard Nixie song of Wolf, skipping and radiant. In both Mme. Wright excelled. She subdued her tones to Marietta's melancholy melody; touched lightly the pensile modulations. Her voice lent itself to Wolf's brightness; while the flashing, dancing piano-part stimulated her. If only to Wolf would singers oftener return. He is inexhaustible. From De Falla, Nin and the Brazilian, Villa Lobos, came short, tense, high-rhythmed pieces, again for the glist of the singer's tones.—H. T. Parker, *Boston Transcript*.

BOSTON

(Continued from page 9)

Laurent, flute, and Leon Vartanian, piano accompanist. Mr. Laurent has arranged an interesting program that included a trio for piano, violin and cello, by Turina; a group of songs, Chansons Madecasses, by Ravel, for voice, flute, cello and piano, and the Variations on a Theme by Gluck for flute and string quartet, from the skillful pen of Donald F. Tovey. An audience that should have been larger was warmly appreciative.

WOMEN'S SYMPHONY

The Boston Symphony Orchestra, under the competent leadership of Ethel Leginska, conductor, gave a concert in Jordan Hall, presenting an interesting program that comprised the Oberon Overture by Weber, Beethoven's Fifth Symphony, a piano concerto in C minor by Delius, and Tschaikowsky's Nutcracker Suite. Mr. Boardman, who is an artist-pupil of Heinrich Gebhard, reflected credit on his teacher in the solo portion of the Darius concerto. An audience of good size gave abundant evidence of enjoyment.

COBINA WRIGHT

Cobina Wright, soprano, gave a recital at the Women's Republican Club before a distinguished audience that applauded her art as vocalist, musician and interpreter with no little enthusiasm. Ably assisted by Pierre Luboshutz, accompanist, Mme. Wright renewed and deepened the excellent impression that she made here last season as soloist with the People's Symphony Orchestra. Her program, which furnished a significant commentary on her discernment as a musician, included arias by Bach, Mozart and Cesti; songs by Szymanowski, Ravel, Debussy, De Falla and Joaquin Nin, and pieces by La Forge, Manning, Herbert Hughes and Whiting.

KARL ZEISE

Karl Zeise, cellist, tastefully assisted by Nicolas Slonimsky, accompanist, gave a recital in Jordan Hall. Mr. Zeise displayed a warm tone, intonation generally good though not altogether flawless, and musical intelligence in a program that listed a sonata in A by Schubert, Hugo Becker's fantastic suite, and numbers by Tcherepnine, Tartini and Mozart. Mr. Zeise studied in Boston with Alwyn Schroeder and in Berlin with Hugo Becker. He has been a member of the Philadelphia and Cleveland orchestras. As soloist, he made a favorable impression on an appreciative audience.

FLONZALEY QUARTET

At its first concert of the season in Jordan Hall, the Flonzaley Quartet was heard in a manuscript quartet by Leopold Mannes. Admirably constructed, this work discloses a sensitive regard for musical values and Mr. Mannes' unmistakable talent as a composer in this field. The piece was well received. The Flonzaleys gave an altogether delightful performance of Mozart's charming D minor quartet and brought their program to a close with an enjoyable interpretation of Dohnanyi's stimulating quartet in D flat major.

IRVIN SCHENKMAN

Irvin Schenkman, pianist, gave a recital in Jordan Hall, playing the F minor sonata of Brahms, a group of pieces out of Chopin, the Sonatina by Ravel and three numbers by Debussy. Mr. Schenkman exhibited a fluent technic, good sense of rhythm and a praiseworthy regard for musical values. That he exhausted the possibilities of the Brahms sonata was now and again open to debate. However, he demonstrated obvious gifts as an artist in the making and was deservedly applauded.

SAMUEL WILENSKI

Samuel Wilenski, pianist, was also heard in Jordan Hall, making a rather auspicious debut. A program that included

the theme and variations of Beethoven in C minor, Mozart's D major sonata, and pieces by Bach, Schumann, Chopin, Schubert, Rachmaninoff, Tschaikowsky, Sinding, Debussy and Ravel gave him ample opportunity to reveal his highly serviceable technic, good tone, a commendable instinct for the melodic line and the ability to impart poetic significance to his interpretations. Mr. Wilenski was very well received by an audience of good size.

Wolfsohn Musical Bureau of New York, Inc., Notes

The London String Quartet faces a very busy American season. It will be heard in El Paso, Texas, on April 7 in an afternoon and evening performance under the auspices of Mrs. G. Hallett Johnson. Two a day is something new in concert business.

Charles Hackett is, as usual, winning plaudits at each performance he sings with the Chicago Civic Opera Company.

Allen McQuhae is now an honorary member in the Al Menah Shrine of Nashville, Tenn., having been elected at a luncheon given in his honor in that city on December 6, following his appearance in that city.

William Simmons pinchhit for Richard Bonelli in Pittsburgh on December 16 with the Art Society of Pittsburgh. Mr. Bonelli had an attack of bronchitis, and Mr. Simmons was fortunate enough to be able to communicate with Solon Alberti, who was in Pittsburgh with Kathryn Meisle and who remained over to accompany him. Mr. Simmons filled the assignment with glory, as testified by letter from Mrs. K. Den Wilson, who wrote, "Many thanks for Mr. Simmons, who proved to be all you claimed for him. He is an excellent singer, many rare features of his work delightful. The Society was very pleased and cordial, I think Mr. Simmons should be boosted to the limit."

Mary Lewis sang in Stroudsburg, Pa., on December 16, thus dedicating the new auditorium of the State Teachers' College, and according to the Press of that city the following day "sang herself into the hearts of the audience." Engagements continue to pour into the Wolfsohn office for this delightful soprano, and success crowns each recital she gives.

Member of Ann Arbor Voice Faculty in Concert

The following is quoted from the Detroit Free Press of recent date: "May A. Strong's musical setting to the poem by Alfred Noyes, *Slumber Songs of the Madonna*, which merited the \$500 prize offered by the Theodore Presser estate through the National Federation of Music Clubs, was given its first Detroit hearing yesterday, the lyrical beauty of the work gaining wide acclaim. Participating in the performance was the composer, who interpreted the solo portions of the composition. . . . The poetic sweep of the Noyes poem, its tender sentiment and joyous exultation have all been emphasized in Miss Strong's setting; the simplicity and directness of her style and method adding greatly to the impressiveness of the composition. . . . Previous to the performance of the new work, Miss Strong was heard in a group of solo numbers."

Miss Strong is a member of the voice faculty of the University School of Music, Ann Arbor, Mich.

Sears Conducts Mozart Requiem

Under the direction of S. Wesley Sears, the Requiem Mass of Mozart was given in St. James's Church, Philadelphia, on the second Sunday in Advent. The Mass was sung by the choir of the church, assisted by four excellent soloists, accompanied by members of the Philadelphia Orchestra. After stating that the performance was splendid, Samuel L. Laciari declared in the Public Ledger that "Mr. Sears had trained the choir to an unusually high degree of

understanding and efficiency, and they sang with a tonal quality of great beauty, while over it all hung that indefinable atmosphere of a religious service with which Mr. Sears always invests these special services at St. James's."

Mannes Continues Season at Greenwich

At the second of the Greenwich Young People's Symphony Concerts, David Mannes, conductor, explained to the young people, who crowded the high school auditorium, the instruments of the orchestra. The program consisted of music by Debussy, Meyerbeer, Grieg, Tschaikowsky, Schubert, Mendelssohn, Bizet and Waldteufel, the singing of Christmas carols and the pastoral from the *Messiah*.

The third concert in the series, to be given January 5, is for string orchestra. David Barnett, a talented young pianist, will appear as soloist, playing the first movement from the D minor concerto of Bach with the orchestra.

American Opera Company's New York Appearances

When the American Opera Company begins its season at the Gallo Theater on January 10 it will give an entirely new version of the *Abduction from the Seraglio* designed to extract as much comedy as possible from the outlines of the story. A new English version of *Faust* is also to be heard, and no doubt other operas under the direction of Rosing, the innovator, will be equally original. The repertory for the first four weeks of the American Opera Company's New York season will include *Faust*, *Madame Butterfly*, *Marriage of Figaro*, *Pagliacci*, *The Sunset Trail*, and the *Abduction from the Seraglio*.



WRIGHT

BOSTON

Mme. Wright is a very attractive woman and last evening wore an extraordinarily beautiful and becoming gown which enhanced her beauty. She also has a distinctly appealing personality and an intelligence coupled with dramatic instinct that make her interpretations interesting.

The high point of her evening was reached in a group of French songs. In fact, it is in songs of this type that Mme. Wright would seem to excel. She lends something all her own to songs like the foregoing, or like Wolf's *Nixe*, *Binsefuss* or Nin's *El Vito*.—*Boston Globe*.

Attending a concert at the Women's Republican Club, where Cobina Wright made her first Boston appearance before an enthusiastic audience, was a rare as well as delightful circumstance.

Presenting a program that leaned heavily on the moderns, she was enabled to present to her listeners works that are not often heard. And the experiment, judging from last night's audience, was a huge success.

The singer rendered her program in five languages—Italian, French, German, Spanish and English. She proved to be a very talented linguist for in all the numbers her diction was good, while in the French and English songs diction was uncommonly clear. Interpretatively, too, Mme. Wright displayed finished artistry.

Her soprano voice is of rich texture, with a wide range both as to pitch and quality. Her vocal technic was competent, even distinguished.—*Moses Smith, Boston American*.

Either nature gave Mrs. Wright, or Mrs. Wright has chosen to develop, a voice nicely suited to songs like that by Satie, a voice adapted to send the words clearly over, with force, with point. Uncommonly cleverly, therefore, Mrs. Wright sang this Satie song. Because of her diction, she made the Ravel fragment as effective as may be in concert; the Moret little song she sang smoothly and with very nice tone; in Debussy's song she showed appreciation of what melodic line there is and to the words she gave a certain definite character—energy, that is, and passionateness. To the classic songs and airs she gave their fitting beauty and grace. Satie and Mozart—not every singer is equal to both!—*The Boston Herald*.

Detailed information, original press clippings and sample programs will be sent on request to those local managers wishing to bring to their communities a recital of unique charm and great popular interest.

Management

W M . C . G A S S N E R
T H E C O N C E R T G U I L D
Steinway Hall New York

Ellen Kinsman Mann Bases Teaching on the Need to Think

Our contemplation of the fine bits of old furniture in Ellen Kinsman Mann's studio in Chicago—priceless not because they are "early American" but because they are part and parcel of the owner's ancestry and background—was arrested by phrases of an aria from *The Messiah*, sung in a rich contralto by a pupil of Mrs. Mann.

"No. It's Ah, with an open throat. Let out the tone. Don't keep it back with the tongue. And the attack is not clean. This way"—and Mrs. Mann illustrates her point with her own fine voice. "And the 'h' on the word. . . . Why is that not clear? Because your throat is not open. It needs a clean attack to get the tone bright. Put the tone here"—and she lightly touches the cheek-bones of the stu-

of work in the skillful way this mistress of bel canto shapes and moulds the student's tone, something that suggests his famous remark that the statue lay within the marble block and all he did was to remove the marble around the figures. Chips of the work-shop—that is the impression one gets of a morning in the Mann studio. Skillful release of tone and style from the things that impede.

"The singer must understand what freedom is," says Mrs. Mann; "freedom of breath, freedom of attack. That is all there is to tone-production. John McCormack said it well: 'The object of the singer is to eliminate all which hinders the free passage of breath.' I insist that my pupils shall use their brains; they must know what they are doing all the time. Phrases, accents, tone-color, interpretation, the management of the tongue and the breath—how important they all are! My singers must have definite ideas for everything they do; no uncertainty—and then they must work it out for themselves."

"How long do you want them to practise daily?" we asked.

"Those who want to make progress and do professional work I ask to spend six or seven hours a day in study," she replied. "Not all of this in practise, of course, but the art of singing includes so many other things, so many other angles of development, that such an amount of time seems almost too short. For actual voice work, my pupils all tell me that they have far more endurance than most singers—that when their colleagues want to rest, they are just getting warmed up. Mine are not what someone called 'half-hour' singers. Their method is so free and the singing so easy for them that long hours of work have no terror for them. My teaching is based on the need to think, to use the brain, and the development of personality also enters into it very largely. For what use is a voice if there is nothing interesting to project with it? A great singer must be great from many angles, not just a singer."

"But," Mrs. Mann added, "my greatest problem is to find pupils who really want to be taught."

The remark opened up an interesting train of thought. It covered the various and many kinds of people who share in the expenditure of more than \$800,000,000 in these United States annually for music. A large portion of the sum is used in music tuition. How many are serious students? How many are just students? How many are



ELLEN KINSMAN MANN

dent's face. Responsive comes a beautiful, bright tone, the kind you rarely find in the contralto voice.

The mutual confidence existing between Mrs. Mann and her pupils is a beautiful thing to see. There is a kind of exultant delight about the way they work together that seems to make perfect singing inevitable, spontaneous. Mrs. Mann is a strict but devoted teacher, and the bond of sympathy and respect between teacher and pupil and her skillful teaching brings out—nay, often creates—voices in an astonishing way. There is something of the studentship of the Middle Ages—the complete identification of pupil and master, the working and moulding of personality by which the Michael Angelos, the Raphaels, the Leonards passed on their art to their pupils. Perhaps to Mrs. Mann for all her sturdy New Englandism, there is inspiration in the wonderful head of Michael Angelo due by himself in the Vatican, which, on the wall of her studio, is a prized memento of her recent trip to Italy.

There is something, too, of Michael Angelo's method

Millo Picco in Opera and Teaching

Millo Picco, a member of the Metropolitan Opera Company for ten seasons, accepts students for vocal training in opera, concert and repertory. The baritone's own repertory consists of over fifty operas. During his engagement at the Metropolitan he has sung, among others, the following leading roles: *Manfredo* in *L'Amore dei Tre re*, the title role in *Rigoletto*, *Figaro* in *The Barber of Seville*, *Germont* in *La Traviata*, *Henry Ashton* in *Lucia*, *Schaunard* in *La Bohème* and *Alfio* in *Cavalleria Rusticana*. Mr. Picco has many press notices which attest to his success as an artist. According to the New York Herald, "As the musical Schaunard he added much to a convincing performance of Puccini's portrayal of Bohemian life last night at the Metropolitan." Following an appearance in Cincinnati, the Cincinnati Post declared that "His singing of the famous aria *Largo al Factotum* stamped him immediately as a great and sincere artist." It was the opinion of the Cincinnati Inquirer that Millo Picco as *Lescout* sang with his customary fine voice. He is a great favorite." Washington, D. C., also has paid tribute to the baritone, the critic of the Evening Star stating that "Millo Picco's *Rigoletto* easily won the honors of the evening. Not only by his singing, but also by his artistic interpretation of the role." That the baritone created an excellent impression in Chicago is evi-



MILLO PICCO

dent from the appended paragraph culled from the Chicago American: "Picco's singing of *Largo al Factotum* was a tour de force of vocalism and diction and a most finished production of the great aria. His voice is remarkable in range, possessing high G's and A's that a tenor might be glad to own. Picco established himself among the baritones of the first rank."

Hamilton C. Macdougall Professor Emeritus at Wellesley

After twenty-seven years' service as professor of music, organist and choirmaster at Wellesley College, Hamilton C.

mere "customers?" Who are those who are "in it" just for the love of art? Or just for the love of money?

Here was a teacher who, with her New England idealism, sought to give her pupils full value for their money. "Some are more flexible than others," she explains, "and sometimes I find the more mature pupil submits more willingly to direction and gets more from it than the younger ones with more immature and superficial minds. I want the singers from my studio to have well-rounded musicianship and vocal equipment—not be merely singers with nothing else to give."

What it means to be a Mann pupil was shown the public in the singing of the lovely Geneve Cadle, whose recent recital in New York and another last spring in Chicago before the National Federation of Musical Clubs stirred her audiences to admiration.

Constance Eberhardt, soprano of the Chicago Civic Opera, who last summer won distinction at the Cincinnati opera at the Zoo, has had a season of profitable study with Mrs. Mann. Another light opera singer, Dorothy Wilkins, who scored great success as the French opera singer in *Castles in the Air*, had her entire training in Mrs. Mann's studio. She was transferred from the Chicago to the New York company after her initial success in the part.

At the Chicago Theater, Doris Mason Morand, of the Mann studios, is the leading contralto of the staff and has attracted much attention by her artistic singing, while in the field of radio, Kathleen Strain, has been making a real "hit" as a member of the Trianon Station in Chicago.

More evidence of the Mann studio standard is to be found in the tributes which Mrs. Mann won in Italy, when two years ago she took a group of pupils with her to Florence. Such distinguished Italian musicians as Mario Castelnovo-Tedesco speak of her pupils' method as "irreproachable," he says, "I would like to see in Italy, the land of bel canto, many teachers like you." Many other well known musicians, such as Charles Wakefield Cadman, Winter Watts and Walter Kramer, have praised her work as teacher and musician.

It is a good union—that of New England conscience and thoroughness and Italian ideals of the bel canto and nuance of artistic expression. That effortless artistry, which has its foundation in a great technic, so great that it seems simple and so simple that it is the medium of great art, is, in this Chicago teacher, coupled with an old-fashioned complex that seeks to find the pupil who can absorb all she stands ready to give.

Chicago is fortunate to have Ellen Kinsman Mann.

Macdougall has retired, receiving the rank of professor emeritus. He will, however, continue to arrange and manage the "celebrity concerts" which he has given for the college each year that he has been connected with the institution.

Del Campo Sings in Washington

WASHINGTON, D. C.—The third concert of Latin American music given at the Pan American Union on December 20 was made particularly brilliant by the appearance of Sofia del Campo, Chilean soprano, whose excellent singing elsewhere has gained her an enviable position among other vocalists from South America.

Though Señorita del Campo offered only one group she was given an ovation at the close of it and obviously had to reply with extras that were only limited by the fact there were other artists yet to be heard. Her audience, largely diplomatic, military and Congressional, seemed pleased with



SOFIA DEL CAMPO

all she did. The aria from *Gomez' Il Guarany* was the most difficult, and too much praise cannot be sounded for her execution of the technical passages in this excerpt. Nilo Melendez proved to be a most worthwhile accompanist and could well be heard more often.

The balance of the program was given by the United Service Orchestra under the joint leadership of Captain William J. Stannard, U. S. A., and Lieutenant Charles Benter, N. S. N., and Dyla Josetti, a Brazilian pianist of considerable skill and insight.

T. F. G.

Biltmore Musicale Postponed

The Biltmore Musicale of January 6 has been postponed to January 13, when Geraldine Farrar will be the soloist.



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Pictorial Biography of Peter Tschaikowsky, May 8, 1840-Nov. 6, 1893

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AMONG the galaxy of brilliant composers Russia has given to the world in the past eighty or ninety years the name of Tschaikowsky stands out as the bright particular star. And, though Moussorgsky, Borodin, Glazounoff, Rimsky-Korsakoff, the two Rubinstein, and others were his contemporaries, he must be regarded, in a sense, as the father of modern Russian music. With the exception of Anton and Nicolai Rubinstein, the works of all of them unmistakably show the effect of his influence, which also tinges the style and orchestration of the more recent representatives of the Russian School, such as Gretchaninoff, Taneieff, Gliere, Cui, Ippolitoff-Ivanoff and Rachmaninoff.

The melodic wealth, the passion and pathos, the elemental strength and the popular appeal with which his pages are replete gained for Tschaikowsky early and complete recognition, both in his native land and in the outside world. He needed no "cults," no friendly critics, no illuminating treatises or any other form of propaganda to apprise the world of the excellence of what he had done. His music, coming direct from the heart, easily and naturally found its way into the hearts of those who heard it.

The facility, fluency and spontaneity of his ideas were such that, though he was a complete master of the theoretical side of his art and the possessor of an amazing technic in instrumentation, he is never involved, difficult to understand nor didactic. Melody, grace, charm, infinite variety of mood, vigor and gripping appeal are everywhere; there are no "lengths," no arid spots, no scholarly expositions of any pet "isms" or "ologies," no mere notes. At all times his music lives, throbs and breathes the joys and sorrows of actual life.

There are some who profess to deplore a certain lack of profundity in the works of Tschaikowsky and who even go so far as to tax him with occasional triviality. As examples of the latter fault they point to episodes like the second subject of the first movement of the Pathetic Symphony, the waltz in the second movement of the B flat minor piano concerto and the Canzonetta in the violin concerto. If these examples are trivial the effect they produce on the most cultured musical audiences is all the

more astounding, and it would seem that that sort of "triviality" is a desirable quality rather than in any sense of the word a fault.

Whether or not Tschaikowsky may be called "great" is not germane to these remarks. "Great" is a patient and much abused word.

The fact remains, however, that this tonal charmer, this musical romancer, this magician in tone-coloring and rhythmic appeal, reaches his topmost heights in his symphonies. The first and second are early attempts of the eagle to fly. In the third symphony he begins his bold winging, and in the fourth, fifth and sixth, he soars away into the upper reaches of the empyrean. A mighty spirit, a glowing fantasy, a marvelous technical mastery are in these symphonies, Nos. 4, 5, and 6.

And it is not too much to say in conclusion that the Pathetic (No. 6) will continue for many years to stir audiences profoundly, and to keep Tschaikowsky warm in the affections of those who respond with all their capacity to music that came from a throbbing fancy, a warm heart, and a passionate adoration of beauty for beauty's sake.



(1) THE COMPOSER'S FATHER,
Ilia Petrovitch Tschaikowsky (1795-1880), manager of the Votkinsky works in the government of Viatka. From a photograph taken in 1860.



PETER TSCHAIKOWSKY



(2) THE COMPOSER'S MOTHER,
Alexandra Andreevna (nee Asaber, died 1854).
From a daguerreotype of 1848.



(3) THE VOTKINSKY WORKS.
The house in which Peter Tschaikowsky was born, May 8, 1840.



(4) A FAMILY TSCHAIKOWSKY GROUP.
From a daguerreotype of 1848. Peter Tschaikowsky, at the age of eight, is standing beside his mother; next to his father we see his two brothers, Nicolas and Hippolit and between them his sisters, Zinside and Alexandra.

Pictorial Biography of Peter Tschaikowsky, May 8, 1840-Nov. 6, 1893



(8) ANTON RUBINSTEIN
(1829-1894)

in the period of his first directorship of the Conservatory of St. Petersburg; he was also Tschaikowsky's professor of instrumentation. At the celebration of Rubinstein's half century jubilee (1889) Tschaikowsky was the principal conductor of the jubilee concerts.



(5) AS A LAW STUDENT.
Tchaikowsky on entering the School of Jurisprudence in St. Petersburg (1850).



(6) AS A LAW GRADUATE.
Tchaikowsky in the uniform of the School of Jurisprudence from which he graduated in 1859.



(12) THE COUNTRY HOUSE AND FARM OF KAMENKA in the government of Kieff, in which the composer's sister, Alexandra Davidova, and her husband resided. Kamenka played a considerable part in the first period of Tschaikowsky's creative genius. Here the composer became closely acquainted with the popular songs of the Ukraine, which exercised a great influence on his inspiration. His first opus, *Scherzo a la Russe*, was built on one of these local tunes, and later on his operas, *The Blacksmith Vakoula*, the first and second quartets (op. 11 and 22), his first concerto for piano (op. 23) and other compositions, carry undoubted traces of the influence of the bewitching melody of the popular songs of the Ukraine.



(7) TSCHAIKOWSKY IN 1863
at the time of entering the Conservatory of St. Petersburg; he completed his course in 1865, receiving a medal for his graduating cantata on Schiller's text *To Happiness*.



(11) THE COMPOSER'S FRIEND, HERMANN LAROCHE (1845-1904),

professor of the Conservatory of Moscow and a gifted musical critic. He propagated Tschaikowsky's compositions through the press. He published interesting memories of Tschaikowsky.



(10) THE FIRST EDIFICE OF THE CONSERVATORY OF MOSCOW.

Nicolai Rubinstein had his own flat in the building and on arriving Tschaikowsky lived with him for some time. The young composer became professor of harmony, which post he held about eleven years, during part of which time he was critic of the *Russky Viedomosty*. Rubinstein, as conductor of the Imperial Russian Musical Society, produced many of Tschaikowsky's works, and recommended him to Jurgenson, who became the publisher of his compositions.



(9) NICOLAI RUBINSTEIN (1835-1881),
Anton's brother, a distinguished pianist and conductor. By him Tschaikowsky was invited in 1865 to be professor of the theory of composition. Rubinstein became Tschaikowsky's intimate friend and was the first to popularize his compositions in Moscow. Tschaikowsky dedicated to his memory (1882) his famous Trio in A minor, Op. 50, "To the memory of a great artist."



(13) TSCHAIKOWSKY AT THE BEGINNING OF HIS CAREER AS A COMPOSER.

(Photograph taken at the end of 1860)
Though destined for a legal career, the urge of his musica' genius was so great that he could not dedicate himself to the prosaic and detail-fraught life of a lawyer. That his choice was a wise one was amply proven. As a composer he became immortal; as a lawyer he might never have been heard of.



(14) TSCHAIKOWSKY IN 1873,
after his opera *Oprichnick* was set up for the stage.

Pictorial Biography of Peter Tschaikowsky, May 8, 1840-Nov. 6, 1893



(15) TSCHAIKOWSKY AND HIS WIFE, Antonine Ivanovna (by birth Minukoff) in 1887. This unhappy marriage came to an end after a few months, in consequence of the composer's serious illness; he parted forever from his wife and went abroad.



(16) SCENE FROM EUGENE ONEGIN. The scene of the ball from the most popular of Tschaikowsky's operas, Eugene Onegin, which was staged for the first time at the Conservatory of Moscow. (1879).



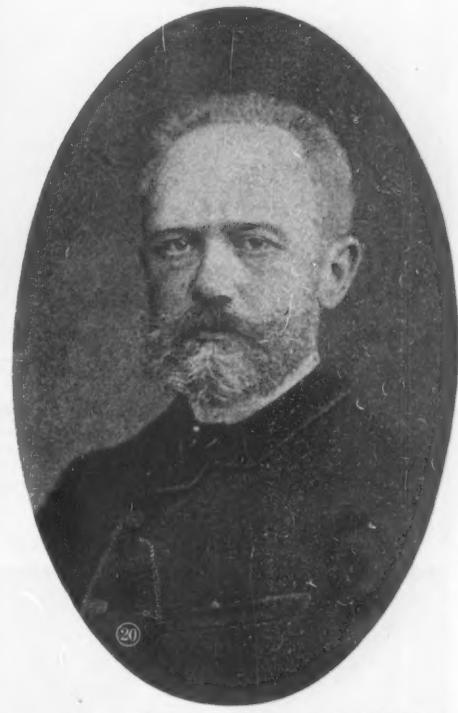
(17) NADEGE FON MECK, patroness and great admirer of Tschaikowsky, who during many years (1887-1890) gave him extensive monetary assistance. His fourth symphony, F minor, op. 36, composed immediately after his rupture with his wife and after his recovery, he dedicated to "his best friend" N. Fon Meck. It is a remarkable fact, that notwithstanding their close friendship, Tschaikowsky and Mrs. Fon Meck never met each other.



(18) SERGE IVANOVITCH TANEIEFF (1856-1915), a distinguished theorist and composer, Tschaikowsky's pupil, and later his intimate friend. He became his successor as professor at the Conservatory of Moscow. An interesting correspondence between the two friends has been published.



(19) EDOUARD NAPRAVNICK (1839-1916), celebrated conductor of the Russian opera in St. Petersburg; an intimate friend of Tschaikowsky and the conductor of all his operas which were played at the Mariinsky and the great theater in St. Petersburg in 1881. It is to him that Tschaikowsky dedicated his opera The Maid of Orleans.



(20) TSCHAIKOWSKY AT THE BEGINNING OF THE EIGHTIES.



(21) THE COUNTRY HOUSE AND FARM OF MAIDANOVO.

two miles distant from the town of Klin, where Tschaikowsky established himself at the beginning of 1885. Here he finished the second edition of his opera *Tcherevichky* (high-heeled boots) on the subject borrowed from Gogol; he also wrote a series of sacred compositions and the symphony *Manfred*, op. 58 (1885). In 1887 his opera *The Sorceress* was completed, and at about that time Tschaikowsky composed a series of songs (romances) and *Pezzo Capriccioso*, op. 62, for violoncello with orchestra.



(22) TSCHAIKOWSKY IN 1886. From a photograph by Reutlinger in Paris.



(24) FROLOVSKOIE, the ancient country house and farm, six miles distant from the town of Klin, where Tschaikowsky settled in 1888 after a brilliant tour abroad. "I am very fond of Frolovskoe," he wrote to his brother on the 15th of May, 1888. Here were composed the following works: The fifth symphony (E minor, op. 64), the overture to the fantasia *Hamlet*, op. 67, and the ballet *The Sleeping Beauty*, op. 66.

Pictorial Biography of Peter Tschaikowsky, May 8, 1840-Nov. 6, 1893

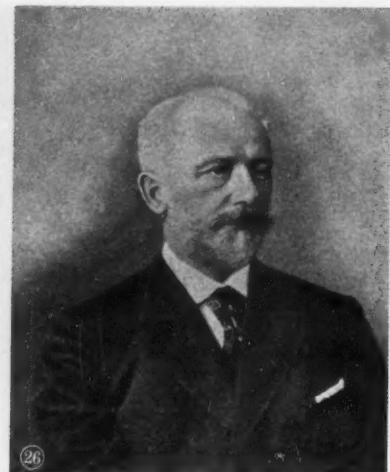


(23) TSCHAIKOWSKY IN 1888.
From a photograph by Reutlinger.

It was at about this time that Tschaikowsky began to appear in public as a conductor of his own works, in the principal cities of Europe. In the spring of 1891 he visited America to conduct a number of concerts on the occasion of the dedication of Carnegie Hall in New York. He also appeared in Baltimore and Philadelphia.



(25) TSCHAIKOWSKY AND HIS FRIEND, PROF. NICOLAS KASHKINE, on the estate of the artistic couple Nicolas and Medea Figner, who were the first performers of the principal characters in his operas *The Queen of Spades* and *Iolanta* (1890-1892), and likewise in *Onegin* and other operas.

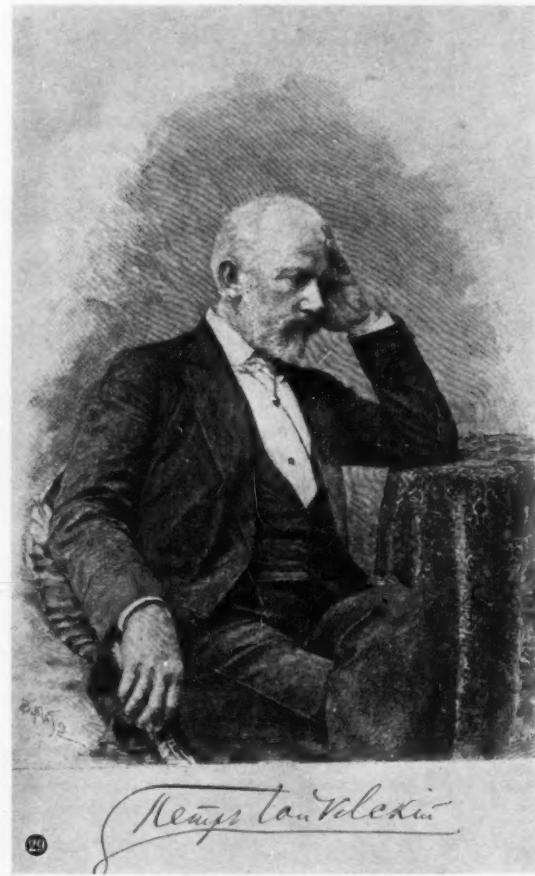


(26) TSCHAIKOWSKY IN 1893
(from a London photograph).

This picture, though taken in the year of his death, shows the composer as a middle-aged man in apparently good health. At the time of his sudden demise romancers hinted at suicide as the cause; but the official government records show beyond question that he died of cholera.



(27) TSCHAIKOWSKY'S COUNTRY HOUSE IN KLIN.
taken during his residence there (1892-93). From 1885 he had made his permanent home in Maidanovo, near Klin, though he spent much of the time that he was not travelling, with his sister, Alexandra Davidov, at Kamenka. The country home in Klin has been turned into a Tschaikowsky museum.



(28) TSCHAIKOWSKY'S STUDY IN HIS COUNTRY HOUSE
in Klin. Here was completed his inspired sixth symphony (*Pathétique*, B minor, op. 74). The pathos and deep emotion which characterized this work, especially the fatal significance of the last movement, which takes the place of the customary rollicking allegro, have led commentators to suggest that Tschaikowsky wrote the symphony under the influence of a premonition of the death that was soon to claim him.



(30) THE MONUMENT ON TSCHAIKOWSKY'S GRAVE
in the Alexandre-Nevsky monastery in Leningrad.



(31) TSCHAIKOWSKY STATUE
sculptured by Prof. Beklemishev and erected in the foyer of the Conservatory of Leningrad.



(32) TSCHAIKOWSKY IN HIS COFFIN.
He expired on November 6, 1893, in St. Petersburg (now Leningrad) in his brother's flat on Gogol Street.

Boston Critics Enjoy Cobina Wright

In this day of more or less staid recitals, the annual appearance of Cobina Wright is likened to an oasis in the proverbial desert—as far as artistry and novelty are concerned. Mme. Wright sang a recital for the Boston Woman's Republican Club recently and it was an occasion when even



Photo by Roy J. Jacoby

STAGE SETTING FOR COBINA WRIGHT'S CONCERT

used at the Woman's Republican Club of Boston

the blasé music critics waxed enthusiastic. For instance, H. T. Parker in the Transcript commented as follows: "As she goes up and down the country, she carries soft-colored tapestries and two giant candles, each upon its stand, that she may place them about the stage to add to the amenities of music-making. Decoration does not hinder it, rigid auditoriums relax under such elegance; concerts become the occasions that now and then they would be."

"Her voice is a soprano, high, bright, clear, plastic, light-running. There is not a dark tone in its even range unless, for interpretative ends, she shadows it. It seems a French-trained voice schooled to precision and nice adjustments. Mme. Wright is a practised singer mindful of rhythm, shaping phrases, curving and graduating the melodic course. She vitalizes and concentrates, while her French training gives her ready sense of the rhetoric of the concert-hall."

"The ancients, as time goes in music, first engaged Mme. Wright—an air from Bach, another from Figaro's Wedding, more passionate numbers from Mozart, phrased favors of Cesti, the pangs and longings, fluently formal, of the other Mozartean number."

"Then ensued songs variously: De Fleurs from Debussy with Mme. Wright's sense of rhetoric to give it ardent and contrasted progress; oriental intervals, as from a distance flung off warmly by Szymanowski and the singer; a slender piece by Moret that in a few measures and a few tones sketched a mood and a picture; the snapping air of the irritated Soledad from Ravel's L'Heure Espagnole, well within Mme. Wright's means and temperament; a nonsense piece of Satie. Next Germans, with Marietta's song to the

MUSICAL COURIER

lute out of Korngold's opera, The Dead City; the seldom heard Nixie song of Wolf, skipping and radiant. In both Mme. Wright excelled. She subdued her tones to Marietta's melancholy melody; touched lightly the pensive modulations. Her voice lent itself to Wolf's brightness, while the flashing, dancing piano-part stimulated her. If only to Wolf would singers oftener return! He is inexhaustible. From DeFalla, Nin and the Brazilian, Villa Lobos, came short, tense, high-rhythmed pieces, again for the glint of the singer's tones."

Said the equally interested Globe reviewer:

"Mme. Wright is a very attractive woman and last evening wore an extraordinarily beautiful and becoming gown which enhanced her beauty. She also has a distinctly appealing personality and an intelligence coupled with dramatic instinct that make her interpretations interesting."

"The high point of her evening was reached in a group of French songs by Debussy, Szymanowski, Moret, Ravel and Satie, of which she did best the latter two, O, La Pitoyable Aventure (from L'Heure Espagnole) and La Statue de Bronze. The sad adventure is a song which tells a tale that would be described in French as drole. The singing of it was nicely thought out and effective. In fact, it is in songs of this type that Mme. Wright would seem to excel. She lends something all her own to songs like the foregoing, or like Wolf's Nixe Binsefuss or Nin's El Vito."

Moses Smith, in the American, described Mme. Wright's recital as "a rare as well as delightful circumstance," going on to say:

"Mme. Wright, who is a prominent New York society matron, is fortunately not one who 'also sings.' Music is with her a major interest. Presenting a program that leaned heavily on the moderns, she was enabled to present to her listeners works that are not often heard. And the experiment, judging from last night's audience, was a huge success."

"The singer rendered her program in five languages—Italian, French, German, Spanish and English. She proved to be a very talented linguist, for in all the numbers her diction was good, while in the French and English songs diction was uncommonly clear. Interpretatively, too, Mme. Wright displayed finished artistry."

"Her soprano voice is of rich texture, with a wide range both as to pitch and quality. Her vocal technic was competent, even distinguished."

Gray-Lhevinne's Success at University of Miami

Estelle Gray-Lhevinne created a fine impression at her recital at Oxford, O., recently. The concert was given under the auspices of the University of Miami music department and associated musical organizations of Oxford.

It has been the custom of the University of Miami to bring to Oxford a distinguished violinist each season, having previously sponsored Kreisler, Spalding, Elman and Zimbalist. Such a splendid impression was made by Gray-Lhevinne that the university is endeavoring to make arrangements for a return engagement.

The Miami University paper said: "Estelle Gray-Lhevinne, who has been proclaimed the world's greatest woman violinist, appeared in Benton Hall. She received an enthusiastic ovation. The numbers which Gray-Lhevinne played displayed in turn great brilliance, exquisite delicacy of

lighter phrasing and wonderful mastery of heavier work. . . . Mme. Gray-Lhevinne plays with the strength and force of a man. Her bowing attracted attention from the first. The audience responded to the charming personality possessed by the artist. The fact that she is so vividly human brought her listeners closer to her and made the concert a delightfully informal one."

Percy Rector Stephens Student in Recital

Barbara Hillard, soprano, a pupil of Percy Rector Stephens, gave a recital at Mr. Stephens' New York studio on December 19. In a program ranging from Old Italian and English songs to classical German Lieder and unusual modern Italian, French and English numbers, Miss Hillard showed that to her natural talent she had brought intelligent and persevering application. Those who had heard her previously were much impressed by the noticeable advance in her art. She has gained greatly in control and poise, this being particularly marked in her diction in the four lan-

BARBARA HILLARD,
Pupil of Percy Rector Stephens

guages used. The accompaniments were played by Horace Hunt.

Further studio recitals will be given in January by Lois Bennett, Klaire Dowsey Shoup, and Viola Bridges.

Chicago Evening American, 12/22/27

The public likes him, and there is every reason for his success. Physically he is well suited to romance roles. His stage bearing has a certain distinction; he understands what the French call "plastique," and without trying he surrounds himself with an atmosphere of the stage, a theatrical asset well-nigh impossible to achieve if one have it not in one's own personality. The voice responds easily, buoyantly, to all demands for volume or range. In the prologue the tessitura is rather baritonal, and here the tone was warm and ample. Later in the garden scene, the "Salut! demeure, chaste et pure," he exhibited a high C of excellent power and assurance, a feat usually the stumbling block of all tenors in this difficult finale. The timbre, too, is agreeable, youthful, sunny. In short, Maison is a felicitous acquisition by the management.

Chicago Journal, 12/22/27

For Rene Maison is not only an excellent singer; he surrounds himself with his own individual atmosphere as an artist, and he sustains with much grace and independence an operatic style which is both clear and refined, both well shaded and forceful.

Good looking, and with an agreeable presence, he uses a smooth voice of splendid quality easily and with a purpose which remains tangible without becoming obtrusive. Though a Belgian, he joins the few other members of the company, not native Frenchmen, who represent the elegance of French taste at the Auditorium.

Herald-Examiner, 12/22/27

Rene Maison, Belgian tenor, made his debut with the Civic Opera last night in the title role of "Faust," and was received cordially.

His is a fresh, youthful voice, with fine natural resources as to range and volume.

RENE MAISON**"Makes Successful American Debut with Chicago Civic Opera Co. in Name Part of Faust"****"Scores With Audience"****"Distinguished Debut"****"A Personable Opera Star"****"An Artist of Quality"****"An Excellent Singer"****Chicago Eve. Post, 12/22/27**

Rene Maison, the new French tenor, made his debut with the company and immediately established himself as an artist of quality. A man of fine presence who can create the romantic mood and with a voice of the true tenor timbre with the range and power for the opera-house. In the first scene he sang with appreciation for the music, variety of shading to follow the meaning of the words and with the ease of assurance.

The famous aria in the "garden" scene he sang with poetic feeling and delicacy of nuance. One phrase unexpectedly went wrong, but he caught himself on the instant and all was well again. The high C was not sung according to the French tradition, pianissimo, but forte and with a good solid tone. The ending was lovely with its sustained soft tone. It was singing of the required quality and the audience received it with spontaneous and vigorous applause.

Chicago Daily News, 12/22/27

Without much heralding or press-agenting Rene Maison, a Belgian tenor, came forth last evening upon the Auditorium theater stage, sang the title role in the repetition of Gounod's opera "Faust" and made a distinguished debut with Chicago opera-goers.

M. Maison is a personable opera star, one who has the well-known elegance of manner, the style and the refined art of the French artist, and he disclosed vocal attainments and operatic gifts of notable value. While his voice is not quite as lyric or as meaty as that of some of his colleagues, his use of it is very intelligent and his attitude toward his interpretation is studied and carefully planned.

He sang the "Salute Demure" in the second act with less emotion but more poetry than we usually hear it, and he also sang the music of the first scene of act 1 with spirit and with good tonal volume. He made a distinguished success with the audience.

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JANUARY 5, 1928

No. 2491

Tien Tsin, China, is very quiet musically this winter.

After all, is not every musical composition a "fantasia"?

New definition of piano transcriptions: Camouflaging for the keyboard.

Lindbergh's flights in foreign lands may bring us their forgiveness for our previous sendings of jazz.

Modernistic composers who write complimentary essays about one another do so mostly in self defense.

"The plotless revue is here to stay," hazards a theatrical manager. That funereal silence is the joy of the librettists.

There is an oil boom in Winkler County, Texas, and soon there will be a Toscanini boom in New York City, New York.

Babe Ruth, eminent baseballist, is learning to play the saxophone. We refuse to say that he ought to make a striking hit in his new endeavor.

"All that a singer needs is a good voice," we read in an exchange. So does the gentleman who calls out the numbers of the motor checks after the opera.

In these wintry days of dewy eyes and noses it is consoling to hear that the Munich Festival will begin July 26 and end August 30, the repertoire consisting of operas by those two promising newcomers, Mozart and Wagner.

Yolanda Mero is to give "one hour of music" at her piano recital here today. It is an example that the New Year should see followed frequently. One hour taxes to the full the complete and concentrated attention of any mixed musical audience.

It is a strange thing that choral bodies from other cities frequently come to New York and give performances here, while our own singing organizations never appear away from this town. Are our local choruses timid or are they inferior to the visiting associations? Or are the out of towners merely

more courageous and enterprising than the vocalists of the metropolis? Those are questions which should engage the attention of persons competent to answer them.

In Flushing, L. I., there is a deserted, haunted house from which classical piano music issues at night although no musical instrument can be found in the place. Probably some Flushing humorist has hidden a radio in the edifice.

The first performer in the Nero Concert Course at Portland, Ore., this season was Brailowsky, pianist. Would not a fiddler have been more appropriate? However, it is reported that Brailowsky "set the house on fire" just the same.

Music in America also is able to fling its personal patriotic yawn across the waters to Europe. The boast of our tonal circles is that the Congressional Library at Washington possesses as fine and complete a musical division as there is to be found anywhere in the world. Best of all, the claim is true.

After the recent Hamburg premiere of Respighi's opera *The Sunken Bell*, Mussolini telegraphed to the composer: "Sincere congratulations on the wonderful success of your work. This new fine victory signifies that through you, the musical genius of Italy has been honored anew. (Signed) Mussolini."

Schubert dead one hundred years, more than ever reminds us that since his passing his complete like has not appeared again. In the nineteenth century only Chopin and Schumann approached as melodists within hailing distance of Schubert. Lovely tunes were set down, too, by Brahms, Liszt, Wagner, Grieg and Tschaikowsky, but as creators of melody they lacked the spontaneity and fecundity of the astounding Schubert, truly fired with divine inspiration in that regard.

A further blow to municipal support of music in America was dealt by the Pennsylvania State Supreme Court last week when it ruled that the city of Philadelphia cannot appropriate funds to private corporations for conducting operas. It appeared that the City Council had donated \$25,000 to the Civic Opera Company. A taxpayer brought the suit in the Common Pleas Court, which stopped the payment and the case was appealed. Stupid taxpayer, short-sighted courts.

Liners docking on January 4 brought in a number of prominent musicians, some of whom will soon be heard in New York and elsewhere. On the Aquitania were Fritz Kreisler with Mrs. Kreisler, Johanna Gadski and her husband, Captain Tauscher, Mary McCormic, Texan soprano, and Sir Thomas Beecham, guest conductor with the Philharmonic, Boston and Philadelphia orchestras. The liner France brought Maurice Ravel, and the Kedroff Quartet of Russian singers. Ravel is booked for many appearances as conductor and pianist, in which he will present numerous works of his own composition.

Important and exclusive news. On February 13 Fritz Reiner and the Philadelphia Orchestra are to come to New York for a concert at Carnegie Hall under the auspices of the American Hungarian Society. The program will be devoted exclusively to Hungarian composers, Dohnanyi, Kodaly, Weiner, and Bartok. Of works by the last named Reiner plans to perform an orchestral piece, *The Two Images* (first time in America) and the new piano concerto (with the composer as soloist) which the New York Philharmonic announced recently but did not present owing to lack of time for necessary rehearsals.

Just ten years ago we had a Wagnerless season at the Metropolitan, owing to war hysteria. This is the time to recall that the MUSICAL COURIER was the only newspaper in America which had the courage to protest against such nonsense. For our attitude we were visited several times by Secret Service agents, and, in spite of their stupid admonitions, told them that we intended to keep on declaring that war was not being made upon music, and that Wagner had not advised the Kaiser to march through Belgium, to destroy the Louvain Library, or to shoot at the Rheims Cathedral. We predicted in these columns that German operas, artists, and conductors would return to America immediately after the war, and therefore we elected to remain sceptical about the wholesale proposition to ban them "forever" from this country. The propaganda against Wagner and Strauss, and the "discovery" that Beethoven was a Belgian, remain among the most blatantly ridiculous happenings of the war period.

LOCALISM

The following editorial from the Los Angeles Times is eminently to the point, though not altogether exact. There are other composers of opera in America besides Victor Herbert and Charles Wakefield Cadman, and some of them have won real success, though perhaps only temporary.

"Native American opera has not yet won the international recognition bestowed on our craftsmen in other fields of science and art. Our poets, painters, philosophers, inventors, physicists, have earned worldwide recognition. But to the present time our musical composers—especially in opera and oratorio—are seldom mentioned in the corridors of the hall of fame.

"One American composer, Victor Herbert, of course, has won his spurs in light opera. We have many song writers whose melodies are household attributes. Our jazz noise and fun makers enjoy a temporary notoriety. But as a composer of serious American opera—to compete with the masters, Verdi, Gounod, Puccini, Bizet, Mascagni—we have but one outstanding American musician, citizen of California and resident of Los Angeles, Charles Wakefield Cadman.

"The success attending Mr. Cadman's last opera, *A Witch of Salem*, may be said to place him definitely in the company of the world's leading opera composers. With the exception of Victor Herbert's *Natoma*, this is the first American opera to be taken on tour by either the Metropolitan or the Chicago opera companies. Another of Mr. Cadman's operas, *The Sunset Trail*, is being presented this season in New York, while his first work, *Shanewis*, has received favorable comment from the best musical critics.

"In the preeminence won by Mr. Cadman in this rare form of musical art his friends and neighbors in Los Angeles naturally take peculiar pleasure. To have the leading American composer of operatic music, as well as our most popular lyric song writer, Carrie Jacobs Bond, both choose Hollywood for their permanent homes, is a tribute to the inspiration found on the Pacific Coast not to be lightly dismissed.

"That Hollywood should attract artists and writers from all over the world is not strange, seeing that it is the magnetic center of the motion-picture industry. But about suburban Los Angeles must be a charm of sky and sunshine, of hill and trees and flowers and delightful environment—Independent of the lure of Hollywood—to give it this special appeal to America's best-known living contributors to the nation's music and song."

"It seems rather foolish for the Los Angeles Times to overlook the success of *The King's Henchman*, which is, so far as this writer knows, the first opera by a native born American to be given an extended tour. It is no less foolish for the Los Angeles Times to overlook the success of Stearn's opera, *The Snow Bird*, or Harling's *Deep River*, which lasted a month on Broadway. There was also Henry Hadley's *Cleopatra's Night*, which was given two successive seasons at the Metropolitan.

All of which is not said to minimize Cadman's achievement, but merely to point out once again the real danger of what may be called "localism." One of the reasons why America grows so slowly musically is that people the country over do not interest themselves in American musical progress. When, for instance, an orchestra of an opera company gives a new work in any town or city in the United States, it is taken for granted elsewhere that the work is given because of local pride or friendship for the composer, not because the work is important musically. Therefore, other parts of the country simply do not look into the matter at all. Other conductors in other parts of the country do not say to themselves that here perhaps is a worthwhile work. They take it for granted that the work is simply given for some reason which has very little to do with its musical excellence.

What America needs is a clearing house of some sort or a sorting pen to separate the sheep from the goats. When it is suggested to the foreign conductor that he give some outstanding work by an American he is likely to ask what work, and that question is pretty sure to remain unanswered simply because we are so terribly overridden with "localism."

VARIATIONS

By the Editor-in-Chief

One of the State Boards of Music examines private teachers and gives certificates to the successful candidates.

We have been a piano teacher but never held a certificate, and as life's kaleidoscope is uncertain, and a miserable fate might make us a piano teacher again, we should love dearly to be able to hang up one of those framed certificates in our studio.

We sent for and received the aforesaid State Board of Music examination papers for piano teachers; we forwarded our answers; we now are awaiting our acceptance or rejection.

Meanwhile, for the help of hesitating piano pedagogues, we shall publish our answers herewith, to show that the feared ordeal of examination is not so terrifying after all:

Q.: What is the difference between a musical sound and a noise?

A.: None, according to Antheil.

Q.: What is the difference between melody and harmony?

A.: Melody is played with the right hand; harmony with the left.

Q.: What is the difference between cadence and cadenza?

A.: Two letters.

Q.: What is the meaning of enharmonic?

A.: The opposite of Philharmonic.

Q.: What is Una Corda?

A.: A volcano in Central America.

Q.: Define (a) Pause, (b) Slur, (c) Tie.

A.: (a) Waiting for traffic lights to change. (b) When a rival teacher says your method is worthless. (c) A piano duet in which the players finish together.

Q.: What are embellishments?

A.: Jewelry, boutonnieres, or the handkerchief sticking out of an upper pocket of the coat.

Q.: Name some prominent teachers.

A.: Confucius, Buddha, and Louis Persinger.

Q.: Which method do you advocate?

A.: Pupils should pay in advance.

Q.: Do you specialize in any grade?

A.: I have no motor car at present.

Q.: Which standard book do you use with students?

A.: The telephone book.

Q.: Whom do you request students to follow as an example?

A.: Gene Tunney, Douglas Fairbanks, and Lenin.

Q.: How do you help pupils to memorize?

A.: By teaching them the verse "Thirty days hath September," etc.

Q.: What is an Invention?

A.: Radio.

Q.: Characterize the music of Primitive Man.

A.: It is terrible.

Q.: Do you master any instruments beside the piano? Which ones?

A.: Yes. The popgun, and the toothbrush.

Q.: How was the pianoforte developed?

A.: Gradually.

Q.: What do you know about Wolf?

A.: A ferocious four footed animal given to roving in packs and attacking Russians in sleighs.

Q.: How have pianists developed since the days of Chopin, Liszt, and Rubinstein?

A.: They have Pullman drawing rooms when they tour here.

Q.: What is Bach's position in music?

A.: Usually at the beginning of a recital program.

Q.: What men contributed most to the development of the symphony?

A.: Flagler, Higginson, Taft, Carpenter, Clark, Bok.

Q.: Give some examples of perfect form.

A.: Ziegfeld's Follies.

Q.: What is a phrase?

A.: "The cat's pajamas."

Q.: What is a suite?

A.: Rooms in a hotel.

Q.: What is a triad?

A.: Something that always falls over when you put your camera on it.

Q.: What is the difference between oratorio and opera?

A.: About \$5.50.

Q.: What is strict sonata form?

A.: To remain absolutely quiet during its performance.

Q.: What is an organ point?

A.: The tip of the nose.

Q.: What is a sordino?

A.: A small sardine.

Q.: How many strings has a violin?

A.: It depends on how long it has been left in the attic.

Q.: Name three orchestral instruments.

A.: Two cellos and a trombone.

Albert Ross Parsons, the veteran pianist, is heard from. His eighty years seem to have given him a sage and temperate outlook upon life:

Dear Variations:

Your "Variation" in this week's MUSICAL COURIER, on the motive, "Rev. Dr. Reisner versus Riesberg," prompts me to enclose some lines which have brought warm commendation from high sources, both educational and ecclesiastical.

Sincerely yours,

A. R. PARSONS.

December 30, 1927.

PEACE ON EARTH

The lawless egoist, alone
Must fight for self against everyone;
Self-will but spells self-slavery,
Law binds man's will to set him free.

Where no law is, there's naught but might
And each man's will defines his right;
Man's wisest laws will his release
From shameful strife to dwell in peace.

The laws of Nature all must heed;
Man's statutes oft do not succeed,
Whatever hampers rightful use
Too oft but fosters worse abuse.

Where Reason sheds light without heat,
Minds diverse may in converse meet;
But temper warns: "Be strong, yet meek,
And silently let Wisdom speak."

Faith's perfect law is perfect love
To neighbor and to God above.
Bright angels sang at Jesu's birth:
"To men of good will, Peace on Earth."

ALBERT ROSS PARSONS.

Garden City, L. I.,
Christmas, 1927.

An entirely different holiday spirit is represented in the following message, sent to Leo Feist, the publisher, by one of the representatives of his firm: Friend Feist:

DO YOU REMEMBER THIRTY YEARS AGO—

When hens were 25c apiece; eggs were two dozen for 15c; butter 10c a pound; the butcher gave away liver and treated the kids with bologna. Women didn't smoke, vote, play poker, or dance the Black Bottom. Men wore whiskers and boots, chewed tobacco, spit on the sidewalks and cussed. Beer was 5c a mug and lunch was free. Laborers worked 10 hours a day and never went on a strike. No tips were given to waiters and the hat check graft was unknown. A kerosene hanging lamp and a stereoscope in the parlor were the height of luxury. No one ever heard of calories, microbes or were ever operated on for appendicitis or bought glands. Folks lived to a good old age and walked miles to wish their friends—

A MERRY CHRISTMAS

TODAY YOU KNOW

Everybody rides in automobiles, or flies; plays golf, bridge or shoots craps; listens to grand opera over the radio; plays the piano with his feet; smokes cigarettes; drinks hooch; blames the H. C. of L. on his neighbors; never goes to bed

the same day he gets up, and makes himself believe he is having one hell of a time. These are the days of suffragetting, profiteering, rent hogs, excess taxes and prohibition. If you think life is worth living it is a pleasure to extend you

A HAPPY NEW YEAR

O. L. D. TIMER.

And now the New York opera public is getting ready (and the critics are sharpening their pens) for *Jeritza* in *Carmen*, to be performed at the Metropolitan this month. The Spanish cigarette smoking coquette always has been one of the most interesting characters in opera, and has brought about as much discussion as *Isolde* or *Melisande*. It will be a fascinating experience to observe how Carmen's loves, hates, seductions, and deviltries, are set forth by Mme. *Jeritza*, who knows how to invest all her portrayals with dramatic and pictorial allurement. She gave a foretaste in *The Jewels of the Madonna*, as the wayward virago, *Maliella*, of what may be expected from her in the role of Carmen. Vocally the part will give her relief from the continuous high tones and detonating fortés of *Turandot*, in which lung power is as important as legato.

"Four walls do not a prison make," says the poet. Correct. In grand opera scenery (*Trovatore*, *Faust*, *Aida*, etc.) prisons never have more than three walls.

Next Sunday afternoon at Carnegie Hall Willem Mengelberg will end his New York season with the Philharmonic Orchestra. It always is a sad parting for local audiences when the gifted and genial Dutch conductor takes his annual departure from our midst. He has grown to be a fixed favorite here. His baton command interests and impresses, and his interpretations, although they arouse discussion now and then (as in the case of all conductors) never are haphazard but invariably the result of ripe musical thought and sincere artistic conviction. Mengelberg is one of the most consistently arresting and impressive symphonic directors in the concert life of today. Under his baton one never experiences a commonplace or even dull moment. Adieu! Tot Wederzens, Mijnheer Mengelberg!

Is the sword forging episode in Wagner's *Siegfried* the first important example of machinistic music?

An Egyptian document 4,500 years old has been discovered. While it has not yet been deciphered we feel sure it will turn out to be a musical review from the Thebes Daily News, telling that the vocal recital of the previous afternoon began with Old Neolithic numbers, and ended with a group of songs by Egyptian composers.

The New York Times radio section (January 1) informs an amazed world that Rosa Ponselle is a female tenor. The paper says: "Miss Ponselle will sing as a solo, *Vesti la Giubba*, from *Pagliacci*."

LEONARD LIEBLING.

See Yourself Sing

Dr. Max A. Goldstein, president of the American Otological Society, director of the Central Institute for the Deaf, and editor of *The Laryngoscope*, has recently issued in pamphlet form a paper which he read to the American Otological Society in New York in May, 1927. The title of the pamphlet is *Seeing Sound*. It is a study of speech and of the accurate grafting of speech vibration. Dr. Goldstein goes carefully into the past history of attempts to photograph speech, and then describes the invention and use of the Osiso, invented by Joseph W. Legg, research engineer of the Westinghouse Electric and Manufacturing Company. According to Dr. Goldstein, the Osiso is "a portable and modified form of osillograph, by means of which the study of the speech elements is so simplified that another important link in the chain of these investigations was forged." Dr. Goldstein was presented with an Osiso by the Westinghouse Company for use in his Institute for the Deaf, and he has found that by its use totally deaf children can be taught to speak. They are taught by merely seeing the difference between the photograph of the correct sounds and the corresponding photographs of the same sounds made incorrectly. They quickly learn to make the right sound so as to produce the correct graf.

Emil Oberhoffer saw a demonstration of this work when he was recently in St. Louis and came back to New York enthusiastic as to its possibilities. He spoke to us of it and said that it was his belief that the teaching of singing might be aided by the use of the Osiso. Mr. Oberhoffer's idea was that the stu-

dent would then be able not only to judge of the correctness of his tones by his ears, but would also be able to control the actual result in a purely and completely scientific manner by the use of the Osiso. The photographs of musical sounds have a sort of complex regularity. The waves of a sustained tone are always in cycles—that is, a recording needle starts on its journey with a curious set of wavy lines, long and short and back and forth across the paper, and then at a certain point starts its journey all over again and repeats the same set of lines. Each cycle taken separately is extraordinarily complex, and when three or four cycles are presented together, the complexity seems to be increased. As a matter of actual fact, however, even in the most complex photographs one immediately notices the difference between the various cycles, and one perceives quite clearly that the singer might be able to observe these differences and so learn to control his voice that every cycle would be identical. It would also be possible to compare the cycles made by the singing of a very good voice, perfectly placed, with the cycle of a voice of inferior quality or not yet trained. Mr. Oberhoffer is undoubtedly correct in his assumption that singers who found difficulty, as many do, in hearing their own mistakes, could correct them by seeing them printed on paper. If a totally deaf person can be taught to speak by merely watching the results of his own efforts and comparing them with the results of people who speak correctly, certainly the student of singing could do the same thing and could, by following the same method, improve his voice.

MALIPIERO COMMENDS MOLINARI

[Bernardino Molinari is in America to conduct the St. Louis Symphony and the Philharmonic Orchestra. He is so important a man in Italy that no less a personage than the great Italian composer G. Francesco Malipiero has wished to write an appreciation of him and his work. The MUSICAL COURIER prints with pleasure what Mr. Malipiero has written.—The Editor.]

BERNARDINO MOLINARI

Bernardino Molinari is the creator of the Augusteo, in Rome. The Augusteo is an institution quite unique of its kind, because, supported by the State, the Municipality and the Academy of Saint Cecilia, it can give to its directors a considerable number of rehearsals, and in consequence the performances there are never hastily put together. During the twenty years of his unceasing activities, Bernardino Molinari has made known to Rome all the new works of modern Italian composers. His director's wand has followed the fraternal beats of his heart; he has sympathized with the young men, and all the works of modern Italian musicians that today are played all over the world had their initial performance at the Augusteo. The new compositions given under his guidance exceed two-hundred; and if it is only the tenth part of these that have survived, the fault must rest with the works themselves. Those lacking in vitality had to die—all the more to the honor of the Augusteo and its chef d'orchestre; for to have given these two-hundred varied works a trial, without allowing decisions to be influenced by preconceived idea or biased by personal opinion, is to the greater merit of the animator of the Augusteo.

Bernardino Molinari was the first to introduce Claude Debussy to Rome. He remains the finest interpreter of that master. Debussy himself, hearing his *La Mer* conducted by Bernardino Molinari, was moved to tears and publicly took him to his heart and embraced him; the letter that Debussy wrote relating to this performance is a hymn of praise to the art of the Roman director:

"*La Mer et moi nous vous avons bien regretté lors du dernier concert franco-italien dirigé par Molinari qui a été admirable à tous les points de vue. Je ne crois pas que les parisiens aient souvent l'occasion d'entendre une exécution comparable à celle ci; ce Molinari est une espèce d'enchanteur qui a secoué l'apathie de cet orchestre. Comme ces instrumentistes ont tout de même beaucoup de talent, ils sont joué comme des anges. Ceux ci sont ils aussi bons musiciens que la légende et les Primitifs veulent le faire croire?"*

Bernardino Molinari has had giant's work to overcome many difficulties of a material order to hold the Augusteo together. Not only in Italy, but in all Europe he has with his own orchestra proved by magnificent successes what he and his orchestra stand for; and Italy, thanks to him, has always been able to uphold her reputation of being one of the first among musical nations.

That Bernardino Molinari has a profound and true knowledge of the orchestra he has proven by the works he has himself orchestrated with exquisite art and that range from Claudio Monteverdi to Claude Debussy, passing by many others, who all owe him a debt of gratitude for his very perfect and wise orchestration of their works.

All the Italian musicians of his generation, also the very young men, must need rejoice that Bernardino Molinari today crosses the ocean and makes himself known in the United States, that is to say in the country where music is truly and profoundly respected, loved, and held in honor.

(Signed.) G. FRANCESCO MALIPIERO

PHILIP HALE ON OPERA

Philip Hale has been running over in his mind the operas past and present, and recently he put some of his private reflections on public paper (Boston Herald). He refers to *Thais*, "whose sugary meditation yet lives in every phonograph to remind us, if we like to think about it, that even the most reprehensible of ladies may for a moment meditate religiously in music of intense secularity." *Aida* is the "perfect opera." *Trovatore* is the "best opera ever written for the hand organ." *Cavalleria Rusticana* and *Pagliacci* "should be left together. Neither mixes well with any opera other than its twin." About *Samson and Delilah*, Hale writes: "One cold critic once upon a time observed that when he heard this work sung as an opera he was convinced that it really was an oratorio; but when he heard it sung as an oratorio, he was sure it must be an opera." *Pelleas and Melisande* is, "that vexatiously seductive opera which seems forever reaching for a climax that is never to be reached, and leaves you in a state of emotional and musical exhaustion." *Jewels of the Madonna* is "offensive." It "has no libretto except a mobilized infraction of all the Ten Commandments. Its music is insipid and trivial. It is abominably costumed. It is alley music and slum libretto. It is jingly obscene. We have sat through this opera twice—the second time under protest. Each time we went home and gargled and had bad dreams." Tales of Hoffmann is, "delightful, different, tuneful, merry, dramatic, gay, emotional, tragic and climatic." Hale sees opera with a clear and appraising eye. He appreciates its finer elements and its inspirational influences but also he recognizes quickly its many examples of bathos and pure "bunk."

THE OLD AND NEW

A recent New York concert (League of Composers) was designed to show the similarities and differences between the "modernistic" composers of the sixteenth and seventeenth centuries and those of 1927. The idea had sentimental rather than practical value. As a matter of fact, there always have been radicals and experimenting practitioners in the

arts. It is not a matter for surprise that present day composers are more "advanced" and more lawless than their predecessors, especially those who lived in the times when the church controlled most of the musical output. The hour glass was as remarkable an invention in its day as is the Waltham watch of our own time. There is nothing to learn from the earlier severe music except that it stood in logical relation to its own period. That is fruitful matter for historians, but it leaves the public cold, and renders our contemporary modernists the more patronizing.

AT SIXTY-SIX

Edward German has (according to the New York Times) just been knighted, at the age of sixty-six. Edward Elgar, who was knighted in 1904, when he was forty-seven years old, has been advanced to the status of Knight Commander of the Royal Victorian Order. The fact that it took the one Edward almost twenty years longer to gain a knighthood than it did the other, suggested a glance into the book of reference to determine about how long it should take a first class English musician to become a peer. It was found that the average age is about forty-six, with the conductors getting there first. Thomas Beecham was knighted at thirty-seven, Henry Wood at forty-one, the same age at which Arthur Sullivan left the ranks of the "hoi polloi." Charles Hubert Parry be-

News Flash**W. A. Clark Renews Guarantee**

Los Angeles, Cal., January 2.—W. A. Clark, Jr., announced yesterday that he would renew his guarantee to the Philharmonic Orchestra for another five years' period, providing the musicians' union accept the present minimum salary. (Signed) George Leslie Smith, Associate Manager.

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Philharmonic Society, December 15

EVENING WORLD
Of a different and higher order (from Harry Janos) was Impressions du Midi.

TELEGRAM
The Impressions du Midi suffered by coming directly on the heels of Kodaly's scintillant concerto.

EVENING WORLD
Here (*Impressions du Midi*) were scenes . . . rendered with imagination into musical equivalents.

EVENING JOURNAL
The music, as a fact, is the patrician kind of stuff, such as any second-year student in composition hereabout would turn out with an instrumental touch or two from his instructor.

EVENING WORLD
Of a different and higher order (from Harry Janos) was Impressions du Midi.

EVENING JOURNAL
Kodaly's music was vastly better (than Impressions du Midi).

SUN
Kodaly, who has melodic invention and great technical skill, has not failed to make good use of them. One does not expect fancy pleasantries of this kind to evolve into profound impressions. The theme calls for burlesque and gets it.

EVENING JOURNAL
However, the sneeze was about the best thing in the suite, for its five movements and an intermezzo held little ingenuity and merely a mild and far too obvious sort of humor. The intermezzo was regulation Hungarian rubber-stamp material.

EVENING POST
As Mr. Busch returned to the conductor's rostrum following the Bacchante from *Tannhäuser* he came with a skip, a jump. He was buoyant and joyous as he had the right to be for the orchestra, a unity, producing tonal coloring with the lightness of the strings as of silver while the heavier passages possessed the giant's strength.

WORLD
I always feel just a little bit ashamed of the first part, which seems to be poor ballad stuff, quite unworthy of the finish.

EVENING POST
The band gave a dull and somewhat slovenly account of the Bacchante from *Tannhäuser*.

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I always feel just a little bit ashamed of the first part, which seems to be poor ballad stuff, quite unworthy of the finish.

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METROPOLITAN OPERA

(Continued from page 5)

the quick rhythmic twirls and swirls which the ballet corps joined in on skates without the slightest hitch. It is hazardous business to turn about on a stage in such a manner as these folks did—an observer can not quite forget that the orchestra pit is close to the footlights.

Musically speaking the opera still holds for the listener a pleasure which is derived from a score as well knit as the Meyerbeer conception is, and one also replete with musical gems that have withstood the ravages of time. Artur Bodanzky, who was the conductor of the work when last performed at the Metropolitan, brought the opera to a successful finish and the revival of *Le Prophète* will remain in the minds of the hearers as a brilliant spectacle.

DER ROSENKAVALIER, DECEMBER 26

Perhaps it was the gay spirit of Christmas that made Gatti-Casazza choose Strauss' *Der Rosenkavalier* as the holiday offering. It is bantering enough to keep an audience in good humor for an evening, and by the time the second act is finished it is something of a hilarious atmosphere that pervades. The sad part of the work is that the third act is an anti-climax, theatrically speaking, and it is only the fine artistry of the cast as heard on this night that could keep the audience completely interested to the end. Of course Strauss has woven some charming melodies around his story, melodies that are unbroken by huge arias or recitatives, and as one walks away the strains of the lovely waltz theme of the second act lingers. The cast was admirable. Florence Easton as Princess Werdenberg, Richard Mayr as Baron Ochs, Grete Stueckgold as Octavian, and Editha Fleischer as Sophie could not have been better associated. Miss Easton's voice was particularly lovely, pure and easy, and the heavier quality of Miss Stueckgold's afforded each of the artists good contrast in the first act. Miss Fleischer's lighter and sweet soprano was a treat; she is a sincere artist and her work reflects this quality. Richard Mayr finds in the part of Baron Ochs a real opportunity for the display of a rare comedy talent. He fitted his entire personality and voice to the part giving the fat old man a broken and humorous manner of delivery. Comedy is the most difficult of interpretations and when well done implies fine artistry. Gustav Schuetzendorf, Angelo Bada, Kathlene Howard, William Gustafson and James Wolfe were the other outstanding members of a huge cast. Bodanzky conducted.

DOUBLE BILL, DECEMBER 27

Last week opened on Monday night with a double bill—*Haensel und Gretel* and *Cavalleria Rusticana*, with Elisabeth Rethberg doing *Santuzza* for the first time. Mme. Rethberg sang beautifully, being easily classed among the best of the Metropolitan's *Santuzzas*. She acted with fire and was thoroughly convincing in her general portrayal. The audience fell an easy victim to her artistry and rewarded the singer with genuine applause. The Mascagni opera brought back for the first time this season genial Mario Chamlee in the role of Turiddu. Chamlee returns in fresh voice and sang with much tonal richness and abandon. Dorothea Flexer was an engaging Lola and Giuseppe Danise, as Alfio, proved excellent. The Mama Lucia fell to Minnie Egner, while the orchestra was in charge of Bellezza.

What else but the Humperdinck opera could be given during Christmas week for the younger folks? The cast was the same, with but one exception, Ina Bourskaya, who as Haensel, did some clever work, both vocally and histrionically. Bodanzky conducted.

TURANDOT, DECEMBER 28

The fifth representation this season of Puccini's *Turandot* at the Metropolitan on December 28 was signalized as marking the return to the opera's forces of Nanette Guilford, fully recovered after an operation for appendicitis. Miss Guilford, to the joy of her many friends, looked and sang as if her recent trying experience had left no ill effects.

Maria Jeritza sang and acted the role of the princess, while Lauri-Volpi repeated his excellent portrayal of Prince Calaf. Mario Bastola replaced De Luca in the part of Ping; the rest of the cast was the same as in previous performances.

Mr. Serafin conducted, but even under his skillful leadership the orchestra seemed to be somewhat under the effect of holiday celebrations.

LA GIOCONDA, DECEMBER 29

With such a cast of principals as Rosa Ponselle, Homer, Gigli and Ruffo, it was a foregone conclusion that the performance of *La Gioconda* on December 29 perhaps would be the finest heard of that opera at the Metropolitan for many years. And those who attended the performance were not disappointed. Ponselle's magnificent voice thrilled the capacity audience—standing room was at a premium—and her acting was distinguished by naturalness and dramatic interest.

Louise Homer's Laura was a well known characterization to opera-goers of some years ago, but the younger generation had the pleasure of hearing her in that role for the first time on this occasion. Her rich contralto voice has lost none of its former warmth, and histrionically she was most convincing as the unhappy wife of Alvise Bodoero, a role which was sung and acted with the proper dignity by Enzio Penza.

Merle Alcock gave a realistic portrayal of the blind mother, and proved an excellent choice in completing a splendid sextet of principals for this opera.

Gigli made a heroic Enzo, and Titta Ruffo put plenty of villainy into the role of Barnaba. Both artists well deserved the ovations given them following their arias and some of their ensemble numbers.

The opera was not only pleasing to the ear but was also a treat to the eye, the dancing of the ballet being unusually fine, both in *La Furlana* and in *The Dance of the Hours*. Serafin conducted with his accustomed mastery.

LOHENGRIN, DECEMBER 30

Wagner's perennial favorite had its fourth presentation of the season on Friday, December 30, with Rudolf Laubenthal and Grete Stueckgold repeating their excellent impersonations of the title role and Elsa respectively. The powers that be at the Metropolitan introduced a new Ortrud in the person of Marion Telva. The admirable American contralto was

eminently successful in her characterization, which, while not as reckless and arrogant as the familiar conception of Madame Matzenauer, was nevertheless a convincing interpretation, especially commendable as to voice and diction. Mr. Whitehill, who is about to leave on a holiday from the opera house for concert work was, as usual, a Telramund of power and conviction. Richard Mayr as the king, and Lawrence Tibbett as a rich-voiced herald rounded out the cast. Mr. Bodanzky conducted.

MARTHA, DECEMBER 31

The old year departed from the Metropolitan in a gay mood on Saturday evening. He limped into history very shortly after the final curtain had fallen on *Martha*, one of the happiest operas in the house's repertoire. Frances Alda quite caught the spirit of the occasion, and it was shared by Gigli, Giuseppe de Luca, and Kathleen Howard. The charming little opera of *Flotow* moved along at a merry pace, and halted only once, when Gigli brought the performance to a standstill after his singing of *Ah, So Fair*, in the final act. He sang it exquisitely, and the plaudits which were his for the singing of it were his by right. De Luca and Mme. Alda were in splendid voice, too, and Kathleen Howard's performance was good natured and entertaining. Serafin conducted.

SUNDAY NIGHT CONCERT, DECEMBER 25

On December 25, Beatrice Harrison, English cellist, was the visiting artist at the Metropolitan and there was a huge audience on hand to hear the concert. Miss Harrison was heard in the Saint-Saëns concerto No. 1, op. 33 and in a group of shorter pieces in which she made her customary excellent impression. Her rich, clear tone and technical polish made her a brilliant interpreter. Marion Telva sang an aria from *Don Carlos* in beautiful voice, and Rudolf Laubenthal was heard in *Lohengrin's* Narrative; while Alfio Tedesci chose *Giunto sul passo estremo* from *Mefistofele*. During the second half of the program, Louise Lerch and Armand Tokatyan did the duet from the first act of *Lucia* exceptionally well, followed by Elda Vettori and Mario Basiola who joined forces in the duet from *Cavalleria Rusticana*. An aria from *Der Frieschuetz* was effectively contributed by Rudolf Laubenthal, the rest of the bill being rounded out by orchestral numbers under the baton of Giuseppe Bamboschek.

LEIPSIC

(Continued from page 6)

Ernest Osterkamp and Elizabeth Gerö, who all contributed in great measure to the brilliant success of the performance.

The scenery, designed by Paolos Aravantinos of the Berlin Staatsoper, was extraordinarily effective with bizarre coloring and its convincing recreation of Hawaiian atmosphere; while the stage-management, superintended by the imaginative Walter Brügmanns, was excellent. Indeed, such unity of style in every factor as the directors of the Leipsic Opera achieved on this evening would be hard to equal anywhere.

ADOLF ABER.

Harmony Taught at Virgil Conservatory

Beginning the second week of January, class as well as private instruction in harmony will be given at the Virgil Piano Conservatory of New York. The harmony course

will be of special value to piano students, to singers, and to those who wish to learn how to teach harmony.

Alfred Wallenstein for Chicago Musical College

Alfred Wallenstein, a leading exponent of cello playing in America, has been engaged by the Chicago Musical College, where he will teach hereafter. A pupil of Julius Klengel, his success has done every honor to his celebrated master. Mr. Wallenstein has been first cellist of the Chicago Symphony Orchestra for several seasons and has appeared as soloist at its concerts with brilliant success.

He is a fifth grand nephew of the great Wallenstein, whom Schiller immortalized in his novel, *Wolfgang*.



ALFRED WALLENSTEIN

While the entire Wallenstein family have been known for centuries as patrons of music, and also amateur musicians of ability, Alfred Wallenstein is the first to become a professional.

Not only will he teach cello at the Chicago Musical College, but he will also direct a department of chamber music there. His connection with the college will not prevent him from continuing as solo cellist of the Symphony Orchestra.

German High School Teaches Jazz

BERLIN.—A course for jazz has been opened at the State High School for Music in Frankfort. This action on the part of Dr. Sekles, the director, has so incensed musicians that a demand has been made for his dismissal. T.

Festival Opera Company Plans Arouse Interest

More Operas for New Type of Touring Opera Company Announced

Clarence E. Cramer, well known Chicago artist-manager and operatic producer, some time ago announced something startlingly new in the operatic field: an American produc-



CLARENCE E. CRAMER

America have信号 failed. It recalls to my mind a statement made some time ago by Gatti-Casazza, when he said that 'opera companies will be made in America when managers are found who can successfully handle them.' It seems to me that the foremost impresario in America struck at the vitals of the grand opera situation in one sentence.

"All who have tried this well-nigh impossible task have merely imitated the Europeans who have struggled with their own situations, and solved the problem for their own conditions. The American managers have either hunted some wealthy crutch to lean upon, or attempted to secure local guarantors for a new and unknown company, another task which any one who has ever solicited guarantors knows is almost impossible. It is time for such business men as are attempting this task to study the peculiar American conditions to be coped with, base the production upon these conditions, and make the production stand upon its own merits rather than lean upon the gratuity of wealthy music patrons.

AMERICAN CONDITIONS DIFFERENT

The American conditions for a touring opera company are much different from those in Europe, the home of grand opera. Our distances for travel between cities are much greater, and, as our public demands not only perfection but also gigantic stage productions, the cost of transporting several hundred people is prohibitive for a new company.

"Europeans will accept unknown artists who can prove they have ability, for after the opening night they are 'made.' America is so big, and so busy, that we scarcely glance even at sensational musical reviews. It requires years for an artist to become nationally famous. Therefore, the operatic manager must again pay more money and secure the established stars.

WELL ESTABLISHED ARTISTS FOR PRINCIPALS

"This spring I will present a tour of my new Festival Opera Company, giving *Aida*, and shall use only well established principals. The public demands it. If engaged upon a concert fee basis, my cast of six artists would cost more than \$2,500 per night. My only saving upon the cost of the artists is that I engage them for a tour instead of for one night.

FAUST FOR NEXT SEASON

"Opening April 1, 1929, I shall present *Faust*, starring Ernest Davies. The remainder of the cast will include two sopranos, one of whom will be Lorna Hooper Warfield for Marguerite; Ivan Steschenko, late of the Chicago Civic Opera Company, for the Mephistopheles; June Buriff, the Ohio winner of the Atwater Kent Radio contest, the Siebel; Margot Hayes, Martha; William Phillips, Valentine; and the Wagner will be announced later."

tion, produced in a way to meet American conditions as they actually exist for a touring opera company. In this issue of the *MUSICAL COURIER* will be found his own announcement of his plans for next season as well as for this season.

"It is a well known fact," said Mr. Cramer, "that nearly all of the various operatic organizations attempting to tour

MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

Do You Know That—

Carl Friedberg will be the soloist at the next Sunday morning symphonic concert at Roxy's.

Al Jolson's Jazz Singer will shortly be running in forty of the larger cities of this country. And, by the way, the popular comedian is to make another picture for Warner Brothers: Pagliacci, the Clown, with Vitaphone accompaniment.

Cecil de Mille's Chicago, featuring Phyllis Haver, is doing extremely well at the Gaiety, where it will probably follow the example of The King of Kings and have a long run.

Most of the movie palaces gave midnight shows on New Year's Eve, not to speak of the record breaking sale during the holidays.

On January 7, Beau Sabre will replace Gilda Gray in The Devil Dancer at the Rivoli, and Norma Talmadge continues at the Rialto in The Dove.

David Wark Griffith has engaged Charles Wakefield Cadman to write the musical score for Drums of Love.

Before closing their studio the week of December 18, Warner Brothers finished Tenderloin with Dolores Costello. The S.S. Belgenland, on its round-the-world cruise, will carry two Warner productions: John Barrymore in When a Man Loves and Syd Chaplin in The Better Ole.

Jay Blafox, former managing director of the 55th Street Cinema, resigned to publish a book, recently completed, The Street Called Wall. The little theater is now a member of the Mindlin chain.

Glendon Allvine is director of publicity for Fox Film Corporation.

Roxy was recently presented with a bronze bust of Victor Herbert by the American Society of Authors, Composers and Publishers.

Speaking of Roxy, Helen Ardelle, artist-pupil of Frantz Proschowsky, who made such an excellent impression recently in The Merry Wives of Windsor, in Brooklyn, is singing this week at the above mentioned theater. Roxy certainly grabs them up!

It will be red letter day at the Mark Strand next Saturday when Charlie Chaplin comes there in his latest, The Circus.

Loie Fuller, celebrated American dancer, died in Paris recently.

During the holidays, Major Edward A. Bowes was Santa Claus to a large gathering of kiddies.

The Enemy

While a moved audience wept with Lillian Gish through the touching story of her bitter experience with war and deprivation at the Astor Theater, the quaint little lady herself was enjoying the lilting music of Show Boat a few theaters away, and it did seem strange that an opening came and went without her. Perhaps there was good reason for it.

The Enemy is one of Channing Pollack's lectures in story form. He impresses one with the fact that war is useless, which most of us have learned from our own experience. But there is a smart twist to the Pollack school of philosophy, and the peacefully inclined found a hearty sucker in the line which called attention to the fact that dying for one's country is a noble thing for those who have never done it to advocate. And so the story goes. We see the suffering which war brings at close hand. And we learn after all that the strongest and most insidious enemy we must guard against is hate. We have learned that, too, but will it make any difference?

Lillian Gish draws a sincere and touching portrait of the girl who lost the sweet and holy things of life through the late war, and we have never seen her do a finer bit of pantomime than in one fleeting scene when she is buffeted about in a crowded station, hungry, and searching for her husband. He is Ralph Forbes, a manly fellow, with a good sense of proportion, and an apparent dislike for close-ups, for which we thank him. George Fawcett, a lovable profligate, who shouldn't be a bit lovable, is just as charming as ever. The others matter little.

Paramount

Atmospheric revelries on the good ship Isabelle form the nucleus of the featured musical offering at the Paramount Theater this week. As the program notes explain, on one of those good old days of the early eighteenth century, this

trustworthy vessel "fell prey to the bold buccaneers who plied their playful trade along the Spanish Main. The captives—early settlers of Spanish America returning to their former homes—are spared from 'walking the plank' on condition that they entertain their captors."

Of course, they admirably and adequately entertain their captors, and all the captors and captives in the audience as well. Even the surely old, pirate captain feels moved to song within a short time. Lou Kosloff and the Paramount stage orchestra create a splendid musical background for the presentation, and two especially bright lights in it are found in the personages of Val and Ernie Stanton.

A film full of genuine, hearty laughter is that of Two Flaming Youths—the first being furnished by that would-be gallant pair of comedians struggling under the cognomens of Fields and Conklin. W. C. does his "stuff" in the character of a circus manager with a beautiful daughter (Mary Brian), while Chester keeps himself more than occupied with his arduous duties as county sheriff and suitor to the hand of a sweetly smiling, but wileful, lady with a mortgage.

Roxy's

Irene Rich and Holmes Herbert are a happy combination. They bob about on Roxy's screen this week in one of those numerous variations of the Selwyn success, Dancing Mothers. This version of the same idea expressed by Mr. Selwyn two years back is called the Silver Slave. This mother had the misfortune to be obliged to dance a bit for silver—or bills—but it all worked out, and Holmes Herbert saw to it that she was a "fine lady" after all, and it took but a few moments for the end to announce itself when Herbert's point had been proven.

The prologue is a lavish and beautiful beginning for Roxy's New Year. His opening scene, Dawn, is done in splendid taste, and the diversions are just as you would have them. Adelaide de Loca sings well, Gamby dances, and Beatrice Belkin and the ballet have their charming little scene. It is quite the custom of those of us who review Roxy's performances to remark on the beauty and taste of these miniature productions, but there seems to have been no mention of the fact that they are the art director's work. He is Clark Robinson, and we begin the New Year with a hearty cheer for him. Lest there be some mistake, we know that he has not devised the actual action of the scenes, but his pencil has designed the sets, and his painters have carried out his plans. Without the set where would Gamby and any of the others be?

Hippodrome

The celebrated old Hippodrome, the scene of many a festive occasion in by-gone years, harbored a capacity house over the New Year holidays and doubtless is continuing to crowd them in all week.

One gets his fill at this theater at all times. This week some of the acts are not altogether new, but of the kind that always please. Julius Lenzburg and his orchestra maintain their high standard of playing as usual. Jerry and Her Baby Grands is entertaining; likewise The Manhattan Steppers, especially in their so-called "A Study of Taps." Frederick Kinsley, at the organ, has the crowd singing before he concludes his part of the program. Other acts included the Five Cardinals (gymnasts); Jack Hayes, Sally March and Alice Haynes in a "miniature song and dance revue;" Brems, Fitz and Murphy Bros. in "An Extraordinary Session" (a lot of laughs), and Frank Van Hoven with his magic and clever lines. The feature picture offers Dolores Costello in Old San Francisco, interesting but not overly so. Besides, there are the Pathé News Pictorial and Aesop Film Fable.

Mark Strand

Will Rogers, that inimitable sage of Beverly Hills, comes to the Strand this week with A Texas Steer as his starring vehicle. The comical Louise Fazenda, Douglas Fairbanks, Jr., Lilyan Tashman and Sam Hardy assist the famous rope swinger in making the picturization of the play will not only be extremely amusing but also highly interesting. The titles and captions were written by Will Rogers only as he can do them.

Eddie Elkins and his orchestra were held over for a second week by popular demand, and from all indications the Strand audiences would not mind a great deal if they were held over for another week.

Alois Reiser conducted the Mark Strand Orchestra in the Hits of Yesterday, a popular potpourri of the songs which we all sang years ago.

The Mark Strand Topical Review and Odds and Ends complete a performance of first rate entertainment.

Capitol

There is an entertaining holiday program at the Capitol Theater this week. The orchestra offers a splendid rendition of the ever-popular Second Hungarian Rhapsody by Liszt, the cadenza-like portion of which is startlingly well played by the concertmaster, Waldo Mayo. Then follows the weekly news pictures and an enjoyable film play called West Point, featuring William Haines and Joan Crawford. The management has succeeded in staging a really clever review. Dancing girls, comedians, singers and a jazz orchestra under the direction of Walt Rosner, all go to make up a unique performance and one well worth seeing and hearing.

55th Street Cinema

The 55th Street Cinema, now under the same management as the Fifth Avenue Playhouse, started the new year with a revival of one of the first and most famous of the German film productions, the Cabinet of Dr. Caligari. This picture aroused a storm of discussion upon its first showing in this

AMUSEMENTS

SOO HOOR AL JOLSON in "The JAZZ SINGER" VITAPHONE WARNER THEATRE 52nd ST. 75TH 10:30 PM. EVENINGS \$2.50

STRAND BROADWAY AT 47th STREET
CHARLIE CHAPLIN
in the greatest picture of his entire career
"THE CIRCUS"
JOSEPH PLUNKETT'S MARK STRAND FROLIC
Mark Strand Symphony Orchestra

World's Greatest Theatre
People of discriminating taste enjoy Roxy's, with the best in motion pictures and diversions. SYMPHONY ORCHESTRA of 110, entrancing ballet.
SUNDAY SYMPHONIC CONCERT
January 8th at 11:30 A. M. (Soloist)
CARL FRIEDBERG
Pianist
Roxy Symphony Orchestra of 110
Erno Rapee, Conductor

country, and its occasional revivals still hold more than ordinary interest. The scenic devices are superb examples of the cubist's art. If the opinion of a single critic be of value, let it be said here that it is probably the greatest UFA release to reach these shores. It is surrounded by an attractive program, including an Our Gang comedy, Good Cheer, a real old fashioned thriller, Blood Will Tell, the newsograph, and the third in the series of astronomical novelties.

The change in management of the 55th Street Cinema took place on December 29. The new manager of the theater is L. Lusty, well known in the theatrical world through his long association with Reisenfeld at the Rivoli, Rialto, and more recently at the Colony. With so capable a personage at the helm, the patrons of this cozy little art theater are assured of a continuance of the same high grade programs of the type that has made the Fifth Avenue Playhouse so well known.

Mr. Lusty is planning a few alterations which will make the 55th St. Cinema even more attractive. There will be a lounge where refreshments will be served, and the entrance will be brightened. This will necessitate the temporary closing of the theater for a short period, probably from January 13 to 27.

Colony

The feature picture for the week beginning December 31 at the Colony Theater is The Chinese Parrot, with Hobart Bosworth and Florence Turner. It is an excellent drama, with fine clamaxes. An overture by the Colony Orchestra, a cartoon, and a Stern Brothers comedy, with an organ solo, conclude a really good program.

Walter Leary in Two Recitals

Walter Leary, baritone, made his recital debut in Boston recently, his program including airs by Pergolesi, Mozart and Lully and songs in German, French and English. A Boston Globe reviewer spoke of his "warm and rich" tones, and Philip Hale stated in the Boston Herald that "Mr. Leary has good control of breath," and that, "he succeeded in maintaining a fine melodic line."

Another recent recital by this singer was at the Woman's Club of Roland Park, Baltimore, upon which the Baltimore Sun commented: "From a pleasant exponent of popular airs, he has become a sensitive and discriminative artist, with the capacity for projecting definitely and impressively many moods, and commanding an interpretative range, not to mention a vocal reach, that held the attention of the audience closely. . . . To each of his offerings he gave a distinct atmosphere and imparted color."

In addition to his recital activities, Mr. Leary is engaged as associate teacher to Herbert Witherspoon in New York City.

Achron to Play with Beethoven Symphony

After a third concert in Carnegie Hall, on December 21, at which Ignaz Friedman, pianist, was the soloist, the Beethoven Symphony Orchestra, Georges Zaslawsky, conductor, is now announcing the fourth concert in its season's series of seven subscription concerts at Carnegie Hall on January 13. The popularity of these performances has been greatly increased owing to the careful choice on each occasion of prominent soloists and interesting programs. The soloist for the next concert is Joseph Achron, composer-violinist, who will play for the first time in New York his own concerto, which he has dedicated to Heifetz.

Marion McAfee Sings at Salle Pleyel in Paris

One of the most important engagements Marion McAfee has fulfilled this season was at the Salle Pleyel, Paris, as soloist at the twelfth orchestral concert under the direction of Robert F. Denzler. The young American soprano sang arias from Handel's *Alatana*, Haydn's *Creation* and two Mozart numbers, besides a duet from Mozart's *Don Juan* with Jean Reimann, baritone. Miss McAfee recently won the full approval of a large audience at the American Woman's Club of the French capital, and altogether is making a name for herself in the concert field abroad.



Music on the Air

MR. LOUCHHEIM SPEAKS

Jerome H. Louchheim, chairman of the board of the Columbia broadcasting system, has these salient words to say for the radio when viewing it from past and future aspects:

"Radio broadcasting is facing a crisis. Either it must work out its programs of entertainment along lines more in keeping with the changed attitude of the listening public, or else it is in danger of being 'tuned out' in the march of industrial progress. There is no other alternative."

"The year 1928 will be an epochal one for radio. I predict for it a marked change in the character of radio broadcasts, and I can assure this for the audience of the Columbia Broadcasting System. No longer is radio broadcasting on trial. It has served its apprenticeship. Its faults have been, very generously, overlooked to a large degree by a patient public of millions of persons—just as were overlooked the drawbacks that encompassed the automobile and the motion picture in the early days of their development."

"Today, these industries stand on their own. They have outgrown the 'trial' period and they have emerged triumphant. The public now expects big things from the men in those fields.... So, too, with radio broadcasting. The end of this 'probation period' is now in sight. The listening public which herefore has sat by complacently and which expressed only in murmuring its disapproval of certain types of programs, is all set now to demand, if you please, what it feels is rightfully due it—a well-balanced entertaining worthwhile program of variety staged and directed by experts who can sense the public mind and give it what they know the public will accept in the way of entertainment and instruction."

"The other day I noticed a statement from an official high in radio broadcasting circles in which he said that 'the responsibility for better and more entertaining programs is entirely up to the listeners—what they want they will get.' To my mind, the responsibility rests with the broadcasters, not with the public. It's not so much what the public wants that counts. It's what have we got to give to the public which we know it will like!"

"For some time we, in the Columbia Broadcasting System, have been making a critical study of what is the ideal radio broadcast program, and we have come to some very definite conclusions. One is that, until a short time ago, the average radio broadcasting program has had a monotonous sameness to it. Another observation is that the public is being 'fed up' on jazz and noise—not filled to overflowing, however, since there still are those who must have it and, as long as there is someone at the radio table who prefers ice cream to cake for dessert, it must be served. But it is encouraging to me when I read the thousands of letters that come to us from an invisible audience tuned in to our sixteen broadcasting stations, to note the veritable flood of requests for something more than 'blues' and for a larger revival of features in radio broadcasting that are instructive as well as entertaining. This indicates to me a marked change in the public mind and one that will be a factor in the new order of things."

"Just such another marked change is taking place in radio. The chemicalization is under way. Soon there will come out of all this study and experimentation the ideal radio broadcasting program—the feature the public really wants. What it will comprise I am not prepared to say as yet. But we who are seriously and intensively interested in radio's advancement, know the change is not far off."

MONDAY, DECEMBER 26.—The plea Mr. Rothafel sent out over the air for a week of full houses at the Roxy Theater seemed a superfluous one in that the Roxy Theater is always an attraction for those who are lovers of the artistic movie house. However, reports tell us that the line at the doors of the Roxy Theater were impenetrable all week. Was it Roxy's speech or just the natural fame of the Theater that brought the throngs? We venture to say it was the latter. The attraction of the General Motors was Merle Alcock, contralto of fame. Quiet dignity characterized the program, with Edwin Franko Goldman and his band joining forces with the singer. On WOR the Musical Album hour brought the mellifluous strains of Gounod's music. Now and then this hour offers something of tangible value, and this was one of those occasions. The music of Romeo and Juliet may be saccharine to the taste of some, but to this reviewer it is always a pleasure to hear.

TUESDAY, DECEMBER 27.—George Meader, of the Metropolitan Opera, was associated with the Seiberling Singers contributing the incidental solo to the opening selection, *Before the Dawn*. The Seiberling Singers' establishment on the air is an assurance, each Tuesday evening, of a pleasurable half hour. There is a geniality in their voices which is contagious and we can recommend their entertainment as a worth while venture on the air. Who was not listening to George Gershwin this evening, when he associated himself with the *Evening Hour*? It was an all-Gershwin program, including selections from some of his musical shows; an old song, *When You Were Beautiful* and *I Was Young*, composed long before Gershwin was famous and which showed the essential difference and versatility of the young musician, and what we claim we still love best, the second part of the *Rhapsody in Blue*, haunting melodies which we hum all day following a hearing. That alone would be enough to rank Gershwin great in our estimation. Early in the morning, perhaps a little too early for most people, unless they know of the high musical standing the Parnassus Trio, the three members of this ensemble opened a series of morning musicals which have continued the entire week. Olga Serlis, who is the motivating power behind the accomplishments of the ensemble, arranged programs of originality and taste. The Parnassus Trio can boast of being one of the pioneer attractions of the radio and has, through its struggles for existence and appreciation, maintained lofty ideals.

WEDNESDAY, DECEMBER 28.—The distinguished pianist, Ignaz Friedman, associated his talent with the broadcast of the Aeolian hour. The scheduled affair before this broadcast, obviously, did not appear, or perhaps it was the appreciation of the National Broadcasting Company for the value of the Aeolian concerts which gave listeners an hour's treat instead of the scheduled half. At any rate, we were the beneficiaries of a beautiful entertainment, for Mr. Friedman

is the exponent of a rare artistry. We heard him in Chopin numbers of a Liszt selection wherein the Duo-Art assumed activities during the greater portion. Hilda Grace Gelling, who is associated with the well known teacher, Percy Rector Stephens, presented three of her artist-pupils on the Evening Journal program, and we immediately followed this hearing with the Kolster Hour which gave us some of the old favorites of Charles Wakefield Cadman and Ethelbert Nevin. Somehow these excerpts of the well known composers, classed as they are in the lighter style of music, were a breath of fresh air and a touch of reminiscences. Those two sterling artists, Devora Nadworney and Genia Zielinska, were collaborators when the National Broadcasting Company presented *Hansel and Gretel*. That this opera should have been given at this time was a stroke of wisdom on the part of the company as the work has been an attraction at the Metropolitan this winter as a revival.

THURSDAY, DECEMBER 29.—The Philharmonic concert, The Balkite hour giving *Lohengrin* from Chicago, and the Maxwell hour were the valuable offerings of the evening. In the first Cecilia Hansen, gifted violinist, played the Tschaikowsky violin concerto. It would have been impossible to hear the work better played in the concert hall. Miss Hansen's tone came to us rich and full, with a minute clarity of production that ever when our instrument was tuned to minimum quantity the evenness of her technical feats was clearly discernible. Mr. Mengelberg opened the program with a lovely rendition of the *Oberon* overture. From Chicago, Leona Kruse was pleasing in *Lohengrin*. Miss Kruse has recently made her debut with the company and obviously has been found valuable, as her appearances have been often, and in major roles. We like her voice; it is deeply sonorous. The favorite *Nutcracker* Suite was an irresistible attraction for us on the Maxwell hour. Even though this week there was no special artist featured, as had been the custom, we were glad to give our attention to the ensemble music under the direction of Shirkret.

SATURDAY, DECEMBER 31—A string quartet by Robert Braine, eminent composer was included on the program of the Commodore Hotel over WOR, and also over this station was heard Sophia Gorskaia, mezzo soprano, in numbers

MARGHERITA TIRINDELLI

Gescheidt Studio Activities

Warren Lee Terry, tenor soloist at the Bronxville Dutch Reformed Church, and also at Temple Rodeph Sholom, sang recently as special soloist with the St. Stephen's Men's Club, in a Bachelor Banquet at the Brooklyn Academy of Music. A few days later he gave the Emerald Isle program over Station WOR. More recently he sang the *Messiah* and a group of German songs at a concert given by St. Matthew's German Lutheran Church, Hoboken, N. J. He sang again as soloist on the *Nocturne Hour* over WOR, following the New York Philharmonic Orchestra, and was soloist in the *Messiah* at the Dutch Reformed Church in Bronxville, as well as soloist at a concert in the Della Robbia Room at the Hotel Vanderbilt.

Elizabeth Northrup, soprano, sang two groups of songs before the Newark Study Club, December offering *Widmung*, *Spirit Flower*, *Love Is the Wind*, *Nocturne*, *Hayfields* and *Butterflies*. Edna Scheller, soprano, sang at the luncheon of the Martha Washington Chapter, D. A. R., at the Hotel Plaza, including among her songs *Spirit Flower*, *Winter Watches and Answer*; Miss Scheller is also to sing in *East Orange* on January 8 before the Junior Music Study Club of Newark and the *Oranges*. Marion Foster, lyric soprano,



MARIE BRONARZYK,

coloratura soprano, (with her teacher, June Alberta Lowry of the Gunn School of Music, Chicago), who won the district contest of the National Atwater Kent Radio Contest held in Chicago, November 26. Miss Bronarzyk later entered the final contest in New York, winning the third prize of \$1,000 and one year's tuition in an American music school.

was assisting soloist at a recent concert at the Plainfield, N. J., Y. W. C. A.

All of the above are products of the Adelaide Gescheidt Studios.

Isadore Freed in Radio Lecture-Recitals

Radio listeners have been hearing with pleasure the unique Isadore Freed Lecture Recitals being broadcast by Wanamaker's in Philadelphia, Station WOO. Mr. Freed's performances—they are not talks—are based on the Philadelphia Orchestra programs and are given every Friday evening at 8.30 o'clock. He plays in entirety some of the compositions which are programmed by the orchestra, often making his own piano arrangements of some of the newer works. The musical part of his lecture-recital is prefaced by a short talk on the composition and its composer. Many letters of appreciation and commendation have been received, thanking both the station and the artist for these interesting and stimulating radio recitals.

Marie Zendt's Many Engagements

After fulfilling a number of recital engagements in the middle west, Marie Sidenius Zendt, Chicago soprano, will leave for the Pacific Coast early in the new year, and will remain for two months concertizing. Each of her many recitals this season has met with great success. Her appearance at Elgin, Ill., a while ago, brought high praise from Marc D. Yarwood of the Elgin News, who stated that "Mrs. Zendt's lovely voice did not falter in light, airy, delicately tenuous flights of melody" and that "her voice has not lost in flexibility. Its coloratura facility charms, and its sweetness holds the listener with its appeal."

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Carl Flesch to Tour Europe Next Season

After an absence of five years from the concert stage of Europe, Carl Flesch, violinist, has been engaged for a tour of the continent, which will compel him to relinquish his American activities at the close of the present season. Mr. Flesch will appear in recital in the principal cities of Europe during 1928-29 and will also be heard as soloist with the leading orchestras.

In addition to his concert engagements in America during the past five years, Mr. Flesch has been head of the violin department of the Curtis Institute of Music since its estab-



CARL FLESCH

lishment in 1924. His decision to remain abroad will necessitate his retirement from the Institute at the expiration of his contract at the close of the present season.

During his sojourn in America Mr. Flesch has appeared as soloist with leading symphony orchestras and has toured extensively as a recitalist. At the Curtis Institute of Music he has taught personally a number of brilliant young violinists. Three of his students—Lois zu Putlitz, Iso Briselli and Henry Temianka—are to make their professional debuts in New York this season under the auspices of the Curtis Institute. A treatise by Mr. Flesch entitled *The Art of Violin Playing*, first published abroad, was made available to American students in translation soon after his arrival, and was immediately acclaimed as a contribution of the utmost importance.

"The only reason I have not renewed my present agreement with the Curtis Institute of Music is my earnest desire to concertize again in Europe," said Mr. Flesch, commenting upon his departure. "I have spent the greater portion of the past five years in America, making it impossible

to fill concert engagements abroad. Mrs. Edward Bok, prompted by a rare love for music and an unswerving idealism, has created in the Curtis Institute of Music an institution that is unique. Never before have the needs of young students been so provided for, not only in regard to their education and musical training, but as regards their health, housing and every individual requirement. In fact, the pity is that I was not born forty years later so that I might enjoy its advantages as a pupil. Mr. Hofmann, director, will assuredly preserve and further the standards and ideals of the Institute. To my American friends I take this occasion to extend a heartful greeting. I can never forget my delightful experiences in the United States, among which my work at the Curtis Institute fills a place in my heart that is never to be dislodged."

Josef Hofmann, director of the Institute, expressed his high appreciation of Mr. Flesch as an artist and a teacher. "Under the able guidance of Mr. Flesch," he declared, "the violin department has risen from its beginnings to the high place it now occupies. Mr. Flesch leaves behind him a record of noble purpose and achievement that is indelible. As a concert artist myself I understand the craving of Mr. Flesch to appear again extensively before the public. My best wishes, along with those of his friends and admirers, go out to him in his undertaking, and he can rest assured of a hearty welcome upon his return to the United States."

Transatlantic Travelers

(Continued from page 5)

be here three months, then tour South America for three months.

Bori returned for the Metropolitan and to make Victor records after a three months' visit to her home in Valencia, Spain. "But where there's music I go," she said, stating that she also visited Barcelona and Madrid and attended the opening of the season at La Scala and performances at the Opera Comique, Paris. In her opinion La Scala will hold its preeminence in opera despite Rome's new opera house.

Amadio and Florence Austral said London is as ice-bound this winter as it was fog-bound this fall. The sidewalk in front of their home in St. Johns Woods, London, were so icy when they left that Florence put on sox over her shoes for "anti-skid chains," but even then walking was so difficult she was afraid she would break her neck before reaching a taxi. Arriving at the station they found the boat train frozen to the rails and able to get started only after an hour's delay. Abroad they gave forty concerts, including a celebrity series through Great Britain. They now begin a six months' tour of the United States and Canada, including a trip to the west coast before returning to England for another celebrity tour. Celebrity tours are rapidly becoming the feature of the British musical year, they said, some of the artists for this season being Paderewski, John McCormack, Fritz Kreisler, Chaliapin, Casals, Thibaud and Cortot.

Thibaud and De Lausnay were together. This is De Lausnay's first visit. About twenty-five years ago—"when we were very little boys," Thibaud explained—De Lausnay won first prize at the Paris Conservatory. Thibaud also had won a first prize and since then the two have been fast friends and have played concerts together all over Europe and in Africa, but De Lausnay never had time to come to America. Now the two will play several joint concerts in New York and on tour. Thibaud opens his season in Pittsburgh this week, then concerts in Washington, Cincinnati and Chicago for three weeks, followed by three weeks with the New York Philharmonic.

Paul Robeson, who gained fame two years ago as a dramatic actor in *Emperor Jones*, cut short his present European concert tour to hurry home and see his new baby, born a month ago. He gave two recitals of negro folk songs and spirituals in Paris, and his own success and the enthusiasm with which the Fisk Jubilee Singers are being received everywhere in Europe indicate the appreciation of Europeans for American negro melodies, he stated. He will continue his tour to Rome, Berlin, London and other music centers in Europe, he said, as soon as his wife's health improves.

Four thousand singers arrived in the Hamburg-American liner Deutschland. But this was not unusual. They were Hartz Mountain canaries.

Friedrich Schorr was aboard, returning to the Metropolitan, and Anna Scheffler-Schorr, enjoying a vacation after opera in Germany. If opera music continues gaining in popularity in Europe at its present rate, they declared, it will completely replace to-day's so-called "popular music." After three months here they will return to Germany for the opening of the new State Opera in Berlin.

Cecilia Hansen, accompanied by her husband, Boris Zakharoff, arrived for her fifth American tour, opening with the New York Philharmonic, then a tour to the west coast. This season she made her first tour of the Scandinavian countries, playing a special concert for the King of Norway just before sailing for this side.

Meyerle Rabiner, arriving from Johannesburg for an American debut, said that concert audiences in South Africa have doubled and trebled in size since the radio stations at Johannesburg, Cape Town and Durban began broadcasting.

Hugo and Ella Lorenz and Elsie Terry, who used to be famous here in their condensed version of *Trilby*, with Elsie Terry as pianist and vocal soloist, returned after five and a half years' abroad, mostly in Germany. They got over and had so many bookings they couldn't get back.

John Pennington, Thomas Petre, Waldo Warner and C. Warwick Evans, who comprise the London String Quartet, arrived aboard the North German Lloyd liner Dresden for their annual American tour. Mala Bozka was also on board, coming home with several trunks filled with beautiful embroidered Czech-Slovakian costumes, and Alexander Hwoles, Russian violinist, arriving to be orchestra leader at the Park Theater. Miss Bozka sailed for Prague last March to study the piano, and lived several months in the huts and villages of the peasants of the Carpathian Mountains absorbing local color and studying folk music. She now plans to play this folk music in costume, and with appropriate stage settings, on a tour beginning with a concert in Carnegie Hall in February. Just before sailing she gave a recital for the Women's Club in Paris.

Aided by smooth seas the Dresden passengers staged a Christmas festival "on a scale never before attempted on

the high seas," according to Chief Steward Hoffmeister, who acted as director, "with such wonderful talent aboard, elaborate scenery—and everything."

C. C. R.

Barbara Lull Plays in Holland

Barbara Lull has returned to America from some successful appearances abroad. In Holland the critics were very enthusiastic, L. C. declaring in the *Nieuwe Courant*, The Hague: "Last night this young American violinist took her place among the few women violinists of our



Photo by P. Apers

BARBARA LULL

time. For several years Barbara Lull has given concerts in our country, and has also appeared with the Scheveningen Orchestra. Equally as good as the Saint-Saëns concerto was the opening number, a sonata (No. 6) by Handel, in which she exhibited the same excellent qualities of her playing. A beautiful, sonorous tone, a very good vibrato and clean intonation, were paired with a very excellent bow technic. It is a pleasure to listen to such a well-schooled violinist, all the more as Miss Lull is gifted with great ability, which has been directed along the right lines. Her playing of Sarasate's hazardous composition was a stirring example of violin virtuosity. Had the number of listeners been in proportion to the excellence of what was offered, the hall would have been too small to house the audience. Beautiful flowers and warm applause were showered upon the young concert giver."

According to the *Nieuwe Rotterdamsche Courant*, "The playing of Barbara Lull radiates a great deal of charm. It is exact and very sonorous in all registers. Last year we had the pleasure of hearing this violinist whose beautiful and energetic playing left the best impression. She began with Handel's sonata in E major, played with tenderness and strength. As these qualities characterize Handel's style one could not have desired a better interpretation. The Saint-Saëns concerto was nobly played. In the short pieces after the pause the violinist displayed the greatest charm and poetry. Miss Lull has become a welcome guest. She is an artist of distinction and extraordinary talent."

Massell-Ponselle Reception

In honor of Carmela Ponselle Mr. and Mrs. James Massell gave a reception and Russian supper accompanied by a musical program at their home on Christmas Eve. The guests of honor were Clarence Chamberlin, the noted flier, and his wife, who is a musician and a great lover of art. Among the guests were George Zaslawsky, conductor of the Beethoven Symphony Orchestra; Alexander Brailovsky, Russian pianist; Benjamino Riccio, baritone; Mr. and Mrs. Charles Herbert, Mr. and Mrs. H. G. Winger, Marion Bauer, Frances Bauer, Rene Bernhardt, M. Block, Dr. E. G. Beck, Dr. G. Giddings, Dr. and Mrs. H. G. Cohen, Dr. and Mrs. I. Rongy, Dr. and Mrs. J. A. Haiman, Mary Luddington, Enrico Eguada, Mr. and Mrs. Morris Hartig, Victor Herbert, Mr. and Mrs. Harold Spielberg, Mr. and Mrs. M. Engel and daughter Beatrice, Lucille Winston, Caroline Gurdoni, Joe Vila and J. Ashton, Rene Bernhardt, Benjamino Riccio and Carmela Ponselle sang songs and arias.

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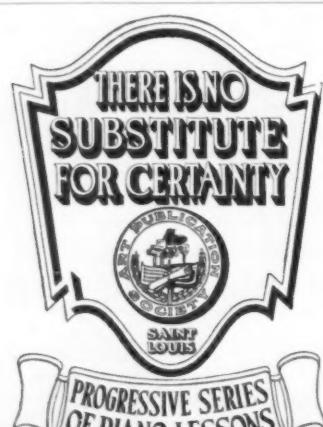
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Radamsky Back from Russia

Sergei Radamsky, Russian tenor, returned to New York on the Acquitania after a long and successful operatic and concert tour of Europe and Russia. He left New York last June and appeared in concert in Paris, Holland, Poland and Russia. His greatest success was in Moscow, where he was declared by Ippolitoff-Iwanoff to be one of the greatest of Russian tenors and an artist that should not be allowed to leave Russia. His greatest operatic triumphs were



SERGEI RADAMSKY



(Left) in front of the Khram Chriatos Vassilia Blasheniva Church, near the Kremlin. (Below) In front of the Moscow Opera House. The cars are all taxis.

achieved in *Andrea Chenier*, *Barber of Seville*, *Eugen Onegin* and *Carmen*. He has been re-engaged to sing in opera in Odessa, Moscow, Kharkow and Leningrad, besides an extended concert tour after the opera season which will keep him busily engaged from March till June of next year.

Radamsky has brought back with him a great many new compositions, songs, string quartets, instrumental solos, all new works that he collected last summer. He intends to sing some of these songs at his New York recital in January. He is enthusiastic about Russian concert audiences, their enthusiasm and appreciation.

Radamsky, although born in Russia, is partly a product of America as his early vocal studies were made in Boston. Later he went to Italy where he very thoroughly acquired the Italian method of singing and he stands to-day an ideal exponent of that school. Radamsky, it will be remembered, toured the country last season with Orville Harold and Tamaki Miura, with the Manhattan Opera Company; he has also sung extensively in Canada. On December 22, he goes to Philadelphia to appear with the Philadelphia Grand Opera Company.

Jazz in German Conservatory Rouses Violent Opposition

FRANKFORT-AM-MAIN.—Great excitement in German musical circles has been caused by Bernhard Sekles, director of the Frankfort Conservatory, who is founding a course of jazz. The four directors of the greatest German high schools for music, Siegmund von Hausegger, of Munich, Hermann Abendroth of Cologne, Franz Schreker of Berlin and Joseph Marx of Vienna, as well as Hans Pfitzner, Hugo Kaun, Paul Schwers and others have sent indignant messages, besides poking fun at Sekles' desire to "transfuse fresh negro blood into German music." Sekles will not find his jazz course a very grateful innovation under these circumstances.

Another protest has been made by nearly all the conductors of note in Germany, including Furtwängler, Abendroth, von Hausegger, Scherchen, Muck, etc., this time against the business methods of most of the great publishing firms. These refuse to sell the material for the performance of modern and even many standard works thus forcing the conductors to pay extravagant prices for the use of the material every time it is played. The protesting conductors have pledged themselves not to perform any composition whatsoever which is not sold for an adequate price once and forever.

H. L.

Henry Clancy Appears in South

Under the heading, "Henry Clancy Gives Artistic Recital Here," the Red Springs, N. C., Citizen tells of this "recital of more than ordinary interest," which was given in the auditorium of the Flora Macdonald College. Following are some of the comments from the article:

"Youth, voice, personality and artistry belong to this young tenor, and having said that what more could be added. . . . He immediately gave an atmosphere to his singing which was compelling and magnetic. Enunciation, articulation, emission were observed to the finest detail and the true spirit of oratorio style was in evidence. In the Luxembourg Gardens, from Manning's Sketches of Paris, was exquisitely done. Every tone sung in mezzo-voice was pure and liquid. The Italian system of Bel-Canto in singing was noticeable in the tonal work of this little piece of tapestry. Mr. Clancy chose for his aria *O Paradise* from *L'Africana* by Meyerbeer. He invested the aria with fine feeling and deductive analysis. The high notes were sung with ease and his interpretation of the text was given with authority. . . . all the other songs were given with a true sense of values, both as to color and style."

Althouse to Sing at Mecca Temple

Paul Althouse has been chosen as one of four artists included in a special Benefit Concert to be given at Mecca Temple, New York, on January 13. Althouse will make two appearances during the course of the program, for his first number singing *O Paradiso* from *L'Africana* and for his second appearance Far on the Road by Ippolitoff-Iwanoff and the Spring Song from *Die Walküre*.

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Music Notes from Coast to Coast

Allentown, Pa. Homer Nearing, Ralph Kemmerer and Paul Held played the Bach concerto in C major for three pianos at the opening concert of the Allentown Symphony Orchestra. Tchaikovsky's Pathétique and Chabrier's Spanish Rhapsody were the most important parts of the rest of the program. Conductor Lloyd Moll and the three young pianists were accorded an ovation by the enthusiastic audience.

Clarence Reimert made his debut in opera with the Philadelphia Civic recently. A large number of his fellow-townsmen attended Carmen in which he appeared and were highly pleased with the splendid account he gave of himself.

An interesting program was given by the Music Club at the home of Mrs. Robert R. Howell in connection with its regular monthly meeting. H. N.

Atlanta, Ga. The delightful operetta, *The Only Girl*, was presented recently in the auditorium of the Woman's Club under the direction of Elizabeth Reeves Andrews for the benefit of the Brenau College Endowment Fund. Mrs. Andrews was assisted by Lois Secor (dramatic coach), Tom McCutcheon (stage manager), Harry Pomar (musical director) and Blanche Potter-Spiker (chorus and dance director). The two leading singers were those who had won the Atwater Kent contest for Georgia (Margaret Newman and Joseph Crawley). The chorus, made up of dancers from the Potter-Spiker School of Dancing, was particularly good, showing great vivacity in its work. These were Sarah Sharp, Robert Gester Harbour, Mary Sadler, Hermione Barksdale, Marjorie Bennett, Elizabeth Crankshaw, Margaret Hatcher, Ruth Brooks, Martha Ridley, and Helene Verdery Rosenbush. The other parts were taken by college students: Lillian Bray, Fay Logan, Eloise Moyer, and the male parts by John Strong, Nathan Ayers, Griffith Edwards and George Gaisser.

The Emory University Orchestra, Dr. Malcolm Dewey director, has given two concerts this season. At the first, George Baker (baritone) and Mike McDowell (pianist) were soloists. Numbers by Mendelssohn, Schubert and Donizetti were featured by the orchestra. At the second concert, Edward Kane (tenor) and Sam Proger (violinist) were the soloists, and the orchestra gave selections by Offenbach and Chaminade, ending with Sibelius' *Finlandia*. The Emory auditorium was crowded both afternoons, and the players received enthusiastic applause.

The Sunday afternoon organ recitals at the city auditorium by Charles Sheldon, Jr., are attended by many music lovers. Charles Fry, violinist, with Elisabeth Hopson at the piano, was presented in recital by the Atlanta Conservatory of Music. Both of these musicians are members of the Conservatory faculty, and the evening was enjoyed by many friends and other musicians. The program included A major Sonata (Brahms), D minor concerto (Vieuxtemps), Early Morning and Yuletide (Burleigh), and short numbers by Mendelssohn-Achron, Kreisler, Barnes and Hoffman, ending with the Wieniawski Polonaise in D major.

The third of the Atlanta Music Club's Forum Series was held at the home of Mrs. Benjamin Elsas, with Mrs. Jane Mattingly as leader. Mrs. Mattingly is well known here as a teacher and composer, and made her subject, Polyphonic Music, interesting to the large audience. The assisting artists for the morning were Eda Bartholomew, pianist; Mrs. Benjamin Elsas, soprano, and Rubye Head, pianist. The musical program consisted of works by Bach and Handel.

Under the concert management of the Southern Musical Bureau, Russell Bridges director, the Russian Cossack Chorus gave an interesting program of classical music and Russian folk songs, with George Socoloff directing. The proceeds of the evening were turned over to Oglethorpe University for its endowment fund.

The faculty of the Morgan Stephens Conservatory of Music had a delightful evening of music at the school when Ruth Dabney Smith (violinist), Lawrence Powell Everhart (pianist) and Sam Proger (violinist) were presented in recital. Each artist was recalled many times, and all were generous with their encores. R. H.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. The dramatic department of the College of Music concluded the institution's pre-holiday activities when John Redhead Froome, Jr., presented several of his gifted students in a program of one-act plays and readings. This dramatic recital was presented in the College auditorium before a large audience which applauded the efforts of the young thespians and predicted promising futures for many of them.

William C. DeMille's clever comedy, *Deceivers*, was given a breezy performance by Wayne M. Weber, Bessie Bridge-

man and Howard Bagley. A more serious tone was struck in *Saved*, by J. W. Rogers, Jr., which gave full opportunity to Elizabeth Mason, Mildred Brown Deering, Ethel Anne Morgan, Dorothy Wallace and Dorcas Gross to display their acting talents. *Peggy's Purse*, a charming little fun feast by Margaret Cameron, was admirably interpreted by Elizabeth Mason, Elizabeth Wallace, Jane Hoffmann, Margaret Seidel, Vola Cook, Marjorie Siemer and Dorothy Wallace.

Besides the playlets there were four readings on the program, each participant manifesting a keen understanding of speech values, voice modulation and clear enunciation. Madge Sutkamp read Browning's *The Pied Piper of Hamelin*. Alice Kellerman delivered *Two Crooks and a Lady*, a one-act play by Piller. Nibsey's *Christmas* was the seasonal offering of Vola Cook. Margaret Procter read *The Jackdaw of Rheims*, by Ingoldsby.

The annual Christmas party for students of the College of Music was held on December 17, in the ball room of the Hotel Metropole. This has been a yearly custom around the holidays, and the function is under the auspices of the student assembly the officers of which, for the current year, are Betty Brooks, president; Ralph Hartzell, vice-president; Reba Robertson, secretary; and Carlo Mastropaoletti, treasurer. This affair was attended by virtually the entire student body of the College of Music and by many members of the faculty and board of trustees.

Arrangements are being made by the student assembly for a variety performance to be given in the school auditorium shortly after the first of the year. This will be one of the

of fifty voices in nineteen concerts within twelve days, during the pre-holiday singing of Christmas carols in institutions in and around Cincinnati. The University of Cincinnati Glee Club, also under direction of Richard A. Fluke, is dated for several concerts, and Mr. Fluke has added another activity to his growing list, having taken over the directorship of the Junior Glee Club of the Evanston Presbyterian Church.

Lise Huebner, member of the Cincinnati College of Music piano faculty, took advantage of the vacation to go to Huntington, W. Va., where she delivered the second of a series of piano lecture-recitals for the Sandmann-Buehring Music Club of that city, presenting an all-Beethoven program.

The drama department of the College is well represented in professional life was freshly evidenced when Mrs. William Smith Goldenberg received word that her former pupil and graduate, who had achieved a pronounced success playing the leading role in the stage production of *Kongo*, was in Hollywood making a motion picture version of the same play and taking her original role.

Clifford Lang, composition pupil of Dr. Sidney C. Durst, is at work on a concerto for piano and orchestra which he hopes to complete in time for performance during the present school year. The work is a pretentious one, of great technical difficulty, and has been about completed with the exception of the orchestration, as yet in second piano form.

An event of the early new year will be an evening of original one-act plays presented by the Theater Workshop under direction of John R. Froome, Jr. The plays are the product of Mr. Froome's class in drama composition. Those efforts which have been definitely selected for performance are: *Ma and Pa in Paris*, by Margaret McClure Stitt, who has won acclaim in the part for her *Colored Oxen and Patient 309*; and *Resartus*, by Edna Ann Steward. The latter work is a fantasy. *Habits*, by the same author, made a favorable impression when first presented under the same auspices. The third play will be selected from a long list of available efforts. H.

Cleveland, O. Three of Brahms' trios were presented by the Cleveland Trio at the Museum of Art—op. 101 in C minor and op. 87 in C major for piano, violin and cello, and the Horn trio, op. 40, in E flat, in which the trio was assisted by Lucine Nava, horn player of the Cleveland Orchestra. The trio is made up of Andre de Ribauville, violin; Victor de Gomez, cello, and Beryl Rubinstein, piano, all of them members of the faculty of the Cleveland Institute of Music.

The pre-Christmas program given by the Cleveland Orchestra at Masonic hall, presented Lila Robeson, Cleveland contralto, as soloist, and offered as its orchestral portions a series of short and delightful numbers which seemed to put the audience into a joyful holiday mood with the first rise of Nikolai Sokoloff's baton. Mendelssohn's Midsummer Night's Dream overture began the concert, and was followed by such sugar plums as the Dance of the Angels from Wolf-Ferrari's *The New Life* (with piano solo by Jascha Veissi, versatile violinist), a suite from Rimsky-Korsakoff's *Christmas Eve* and Handel's *Largo*, with Josef Fuchs, concertmaster, and Arthur W. Quimby, organist, doing solo work. Portions of Bach's *Christmas Oratorio* and Bizet's *L'Arlesienne* completed the program. Miss Robeson's numbers included Bemberg's *Jeanne d'Arc* aria and three songs with orchestral accompaniment—*Chanson Perpetuelle* by Chausson, *Morning and Caecilia* by Richard Strauss. E. C.

Des Moines, Iowa. Amelia Galli-Curci appeared in concert at the Shrine Temple auditorium and an audience of 2,500 heard her sing her first concert here in two years. Manuel Berenguer, flutist, and Homer Samuels, pianist and accompanist, were the assisting artists. Galli-Curci was in excellent voice and her program was distinctly the sort her audience wanted. It abounded in coloratura passages which displayed her glorious voice in all its glory. The day following her concert, Mme. Galli-Curci gave a much coveted opportunity to thirteen-year-old Maxine Faye Hankammer, young lyric soprano, who was given an audition arranged by E. G. Stucker, manager of the Stoner Piano Company. Galli-Curci predicted a future for Miss Hankammer but urged that she be sent to New York for the very best of instruction.

The Vatican Choir of sixty voices under the direction of Raffaele Casimiri offered an excellent program of early and modern church music at the Shrine Temple under the auspices of the Knights of Columbus. The music itself neared perfection and the motets, madrigals and cantatas of Palestrina, Vittoria, and others of the Italian school, were exceedingly fine.

The Des Moines Symphony Orchestra, under the leadership of Arcule Sheasby, made its maiden appearance. Grace

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Music Notes from Coast to Coast

Clark De Graff, soprano, and Herrold Brown, organist and Dean of the School of Fine Arts at Des Moines University, were the soloists. The concert revealed the unsuspected nucleus for an able symphony orchestra. Forty-five players, recruited from the city's professional and theater orchestras and including professional and amateur and student players, took part.

The second of the White Sparrow concerts drew an audience of 2,000 to the Shrine Temple. These concerts, which are free to the public, are given under the auspices of the Sunday Register, with the cooperation of local musicians. Their aim is to further appreciation of local artists and music in general.

Handel's *Messiah*, presented as the third of the White Sparrow concerts, drew a capacity audience. A chorus of 280 voices under the leadership of Ross Vernon Miller represented the merged choirs of four churches—St. John's Lutheran, St. Paul's Episcopal, University Park Methodist, and Plymouth Congregational—and also the Des Moines University chorus, Mr. Miller's Philharmonic choir, and the Drake Men's and Women's glee clubs.

The Des Moines Symphony Orchestra, under the leadership of Arcule Sheasby, furnished the accompaniments for the chorus and soloists. Daisy Hinkley Whittemore, soprano; Genevieve Wheat Baal, contralto; Clifford Bloom, tenor; Lester Spring, basso; Franz Kuschan, cellist; Helen Birmingham, pianist; and Lillian Sandbloom Wright, organist, were the assisting artists.

Directed by Harvey Davis and assisted by a twelve piece orchestra, the choir of the First Methodist Episcopal Church gave Alexander Mathews' cantata, *The Story of Christmas*, at the church auditorium. Sue Webb Fulton of Kansas City, Lena Hansen Marshall, Lillie Shupe, Thomas Bensen and Morris Keene were the soloists. Mrs. Harvey Davis was the pianist and Irma Van Arsdale, organist.

Warren Piper, thirteen-year-old boy, was presented in an organ recital at the Drake University auditorium. He is a pupil of Lillian Sandbloom Wright.

At Ames, Iowa, the Iowa State Festival Choir of 175 voices, under the direction of Tolbert MacRae, head of the voice department of Iowa State College, assisted by the Iowa State Symphonic Orchestra, gave the annual presentation of Handel's *Messiah* at the college gymnasium. Mrs. Grant Dudgeon, (pupil of Herbert Witherspoon of Chicago), Mrs. H. L. Young, Carl Ringenberg and Robert Clark were the soloists.

The Iowa State Concert Band, Oscar Hatch Hawley conductor, gave a concert in the gymnasium, the program including numbers by Hawley, Chapi, Drysdale, Langley, Fulton, Tschaikowsky, Ring, Meacham, and two saxophone solos played by Philip Forde.

Four local artists—Katherine Haines, soprano; Clifford Bloom, tenor; Hirum Hunn, baritone, and Doris Hunn, pianist—have arranged a cutting of *The King's Henchman*. It has been given twice before local study and music clubs and afforded an excellent idea of the beauties of the new American opera.

H. K. F.

Grand Rapids, Mich. Lawrence Tibbett, baritone, appeared in the Armory as the third offering of the season on the Philharmonic Concert course. Seldom does a Grand Rapids audience respond so impulsively and so heartily as they did to the singing of Mr. Tibbett, and from his opening group by Giordano, Gay, and Handel, to the final one by Rachmaninoff and Moussorgsky, the enthusiasm grew. One of his most artistic renditions was a group of four Schumann songs; a fine presentation of the Prologue from Pagliacci by Leoncavallo, and a modern group by LaForge, Somervell, and Bridge completed his program. He was accompanied superbly by Edward Harris, who also played Croon and Noel, two short compositions by himself.

The St. Cecilia Society featured two of its new members on its regular program. Mrs. Merritt A. Vining, pianist, proved to have excellent musicianship, in an Etude by Liszt, Barcarolle by Chopin, the Lento and Allegro from Cyril Scott's Pierrot, and Seguidilla by Albeniz. Mrs. Ernest Prange, soprano, sang a well-chosen program of songs by Mozart, Leroux, Brahms, Strauss, Gilberte, Hagemann, Cimara, and Mednikoff. The St. Cecilia Chorus sang four choruses, doing commendable work under its painstaking director, Emory Gallup. Mrs. Joseph Putnam was the accompanist for the chorus, and Mrs. R. A. Dorman for Mrs. Prange. Mrs. Paul Kempster arranged the program.

George Morgan, baritone of New York, gave a delightful recital for the St. Cecilia Society, receiving a warm welcome for his artistic interpretations.

The St. Cecilia Chorus, Mr. Gallup conducting, gave a concert at South Congregational Church, with Caroline Fales, soprano, as assisting soloist. Myrtle Koon Cherryman gave readings, and Mrs. Putnam and Mrs. William Druke were the accompanists.

Several meetings were held to organize groups for the singing of Christmas carols throughout the city. Mrs. J. A. Shinkman was chairman of the Caroling Committee, and some of the St. Cecilia leaders are Mrs. Charles Antisdel, Mrs. Carolyn Brink, Mrs. Hugh Blacklock, Mrs. Stephen W. Collins, Mrs. Leo Schloss, Mrs. R. A. Dorman, and Elsa Hoertz, who was the originator of the movement.

Harold Tower completed a series of four organ recitals at the Pro-Cathedral. His program in November was particularly interesting, including two Bach numbers, Soeur Monique by Couperin, Concerto in G minor by Camidge, Sylvine, Dubois; Hora Mystica, Bossi; Rococo, Palmgren; a Chopin Nocturne; Minuet a l'antique, Fairclough; three choral arrangements by Noble, Darke and Diggle, and Elgar's Pomp and Circumstance. Mr. Tower and his choir presented Cowen's Rose Maiden in the St. Cecilia auditorium. The soloists were Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Andrew Sessink, tenor; Lynn Clark, baritone, and Abram Hazenberg, bass. Preceding the cantata, the choir, assisted by Mr. Sessink and Mr. Hazenberg, sang a short program of sacred numbers.

At the Michigan Education Association Institute held here, music by the different high school bands, orchestras, glee

clubs, and choruses was a feature of each meeting, one of the most interesting performances being the Granville English cantata, *The Ugly Duckling*, sung by three hundred children of the Harrison Park Junior High school chorus, Nina Coye conducting. The Music Department met in the St. Cecilia building and listened to a talk on Music Appreciation by Miss Eckhardt, of the Victor Talking Machine Company; an address by Ada Bickling, State Director of Education, Lansing, and a talk on High School Music Curricula and Their Relation to Universities and Schools of Music, by Earl V. Moore, director of music at the University School of Music, Ann Arbor. A discussion of Music Contests was led by Florence Best of Union High School, and a demonstration of High School Voice-Training Classes was given by Frank Showers, Ottawa Hills High school, and one of *Changing Boys' Voices* by Mrs. Helen V. Rabbers, Burton High School. An inter-high school orchestra, organized by the supervisor of music, David Mattern, and led by Leonard Glover of Creston High School, furnished music. Mrs. Verna H. Luther, director of high school vocal music at Muskegon, is chairman of this important department.

Mr. Mattern, who conducts the Schubert Club, a male chorus of ninety voices, has organized a Teachers' Orchestra, composed largely of public school music supervisors, and is giving a series of concerts with these two organizations in Creston High, Ottawa Hills High, Burton Heights High, Harrison Park High, and East Grand Rapids High Schools. Joseph Hummel, baritone; Fred Caro, bass, and Olin Bowen, bass, have been the assisting soloists. Mr. Mattern is planning to have ten carol centers in the different schools during the holiday season, with large choruses of fifth, sixth, and seventh grade children.

Edith Rhetts of Detroit, educational director for the Detroit Symphony Orchestra, gave an enlightening talk on Music and Life, at the Ladies' Literary Club House, illustrating with examples of music from the earliest times to the present day, and showing how music is a reflection of the age.

A concert of solos and choruses was given by the combined choirs of Plymouth Congregational and Second Congregational churches at the latter church, under the leadership of Reese Veatch. The organist was Edwin Hoek, and the soloists were Hazel B. Emmons, soprano, and Joseph Hummel, baritone.

The contest for the Reese Veatch vocal scholarship for high school pupils was held in the St. Cecilia building, the judges being Mrs. Loren J. Staples, Seymour Swets, and Helen Baker Rowe. There were eight applicants, the winners being Athena Stuit, soprano, of Union High, and Garret Raterink, baritone, of Central High.

Mr. and Mrs. Eugene Phillips have resumed their musical activities after a trip abroad, Mrs. Phillips as singer and

teacher, and Mr. Phillips as organist and choir master at St. Andrew's Cathedral.

Sadie Spoelstra, of the Andersch Piano School, presented several of her piano pupils in recital.

H. B. R.

Los Angeles, Cal. The fourth pair of Symphony concerts by the Philharmonic Orchestra had Benno Moiseiwitsch, pianist, as soloist. He played the Rachmaninoff concerto for the piano, in C minor, which Lester Donahue played last summer in the Bowl—but which had not been played before at the Symphony concerts. He made the brilliant concerto something more than a display of technic, in which he was ably assisted by Conductor Schneevogt and the Orchestra. Great enthusiasm prevailed and numerous curtain calls were given. The program opened with Prokofieff's *Classic Symphony* in D Major, which received its Los Angeles premiere. The Tschaikowsky fifth symphony received a vivid interpretation and closed a brilliantly played program.

The third "Pop" concert by the Philharmonic Orchestra presented a novel program, *The Evolution of the Waltz*. It proved a most popular and interesting program and revealed the conductor in a new phase of his genius.

L. E. Behymer presented a local celebrity, Lawrence Tibbett, whose phenomenal rise to fame is the joy and pride of Los Angeles, in recital at the Philharmonic Auditorium. He presented five groups. Tibbett not only has a beautiful voice which he knows how to use, but also a keen sense of the dramatic in everyday things. His reading of his songs was no less remarkable than his technical skill. He received one of the biggest ovations of the last few seasons. Edward Harris, at the piano, played some excellent accompaniments.

The Beggar's Opera, which appeared under the Behymer banner at the Philharmonic, gave seven performances. It was a most delightful production, interestingly presented. Sylvia Nelis as Polly Peachem, George Baker as Captain Macbeth, Lena Maitland as Mrs. Peachem and Celia Thurlill as Lucy showed talent. Alfred Heather as Flitch and Charles Macgrath as Peachem did some admirable work, and Norman Williams as Lockit sang remarkably.

The Los Angeles Flute Club gave its annual concert at the Polytechnic Auditorium before a packed house. The program opened with a flute ensemble, Rossini's *Stabat Mater*. After several solos The Trio Novollo—Jay Plow, flute; Philip Kahgan, viola, and May Hogan Cambern, harp—played *Terzettine*. Dubois and Minuet, Boccherini. This unusual trio produces most charming music, all the men are members of the Philharmonic Orchestra.

B. L. H.

New Bedford, Mass. The Lotus Male Quartet of Boston added a fine piece of work to the winter musical program of the city when it appeared in concert at the



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Music Notes from Coast to Coast

Eastern Star Temple. The members—Robert Martin, William Hicks, Melvin Crowell and Eugene Cowles—were accompanied by Lena Carroll at the piano. Margaret Shepherd, also of Boston, augmented the program with readings.

A joint recital of poetry and song was given by Isabel Garland and Hardesty Johnson in the New Bedford High School auditorium under the auspices of the Teachers' Benefit Association. Miss Garland's voice, artistry, perfect poise and loss of self in the spirit of her interpretations, combined to quicken the pulse and stir the imagination. Hardesty Johnson's rich tenor carried on the mood invoked by Miss Garland's poem.

One of the youngest musical clubs of the vicinity, the Mozart Club of Fairhaven, is composed of the pupils of Margaret Virgin. Through their meetings, the young musicians are acquiring poise and ease of manner in performing before an audience, at the same time absorbing through the informal talks given by their teacher a musical background and liberal musical education. The membership, which will be added to this month, comprises John McQuillan, president; Tom Halstall, secretary; Alice Duffy, treasurer; June Sherman, Anna Days, Alma Rioux, Virginia Morgan, Walter Dixon and Earle Dias.

The annual Christmas informal given by the pupils of Mary Otheman, one of New Bedford's best known violin teachers, was held in the Gammel studio in Padanaram. A feature of the program was the playing of Muriel Halprin, nine-year-old sister of Orcha Halprin, violinist with the Cleveland Orchestra. Other young players on the program were Andrew Adams, Leo Chaleff, Lionel Cooperstein, Kathleen Fisher, Deane Freitas, Helen Gamble, Paul Morsey, Arthur Markovitz, Dorothy Rubin, Edward Wojciech, Jacob Horvitz, Cay Farmer, Lester Willis, Pearl Mendelson, Helen Davidow, Sidney Levine, Sidney Sevitch and Louise Strongman.

The New Bedford Symphony Orchestra, conducted by Clarence W. Arey, gave the first of its Sunday afternoon concerts under the auspices of the school department in the auditorium of the High School, when it performed its first symphony, Haydn's Symphony No. 2 in D major. The rendition was most satisfactory. The players did particularly fine work in the Elliott suite, *L'Espagne Ensoleille*, showing color in the dancing strains of Bolero, stateliness and beauty of tone in *Le Jardin de Valence*, martial rhythm in *Cortege des Banderilleros* and soft repose in *Siesta*. Mrs. Earle Miller, soprano, sang *Come Unto Him*, from the Messiah, and also Gounod's *Ave Maria*, with violin accompaniment by Kenneth Park, concert master. Mr. Park also played Wieniawski's *Romance*, D'Ambrosio's *Canzonetta* and Gardner's *From the Canebrake*.

A program of Christmas carols was given by the Burleigh Club, a group of local Negro singers directed by Addie Ricketson Covell, who first interested the singers and has led them for several years. Their work in the singing of spirituals has always merited extreme approval.

The New Bedford Choristers gave their fourth annual evening of Christmas songs at Grace Church, their first performance under the direction of Thompson Stone, conductor of Boston, showing marked progress in their work. Particularly commendable was their attack, their clean cut endings, and the shade and color of their tones. Small solo parts were handled by Doris Cunningham, Florence Taber Allison and Mary S. Fletcher. The organist was Alton B. Paull.

The New Bedford Masonic Band gave a complimentary concert to the Fraternity at the Eastern Star Temple. Mrs. Joseph Lassey, soprano, and Walter Whittaker, baritone, were soloists.

C. B.

Portland, Ore. Recently the Portland Symphony Orchestra had the assistance of E. Robert Schmitz, pianist, making the concert doubly worth while. Under the artistic leadership of Willem van Hoogstraten, the pianist and orchestra were heard in Bach's concerto in F minor and Liapounoff's Rhapsody on Ukrainian Themes. Mr. Schmitz was warmly received by the huge audience. Van Hoogstraten also programmed Haydn's Symphony No. 13, which was beautifully done. Large crowds also have been the rule at the orchestra's Saturday morning concerts. Van Hoogstraten always gives an explanatory talk, much to the delight of the young people.

Alma Peterson, soprano, ably assisted by David Campbell, pianist and accompanist, gave a delightful concert in the new Masonic Temple. This was the third event on the Chole Nero Thursday evening series.

Ruth Creed has been appointed assistant manager of the Nero Musical Bureau.

J. R. O.

Providence, R. I. Every seat in the Albee Theatre was taken and there were many standees at the second concert of the season given by the Boston Symphony Orchestra. Serge Koussevitzky was given a hearty reception and his band played in its usual skillful manner. The novelties included La Bagarre, by the Czech composer, Bohuslav Martinu, which is dedicated to Lindbergh and expresses musically his reception at Le Bourget; an orchestration by Malipiero of five orchestral pieces by Cimarosa called La Cimarosiana, and Satie's Gymnopedies, orchestrated by Debussy. The concert closed with a magnificent performance of Beethoven's Symphony No. 7 in A major.

Under the auspices of the R. I. Federation of Music Clubs, Richard Buhlig was heard in recital in Memorial Hall.

At Sayles Memorial Hall, Brown University, artists of the Boston Symphony Orchestra, including Gaston Eleus, first violin; Pierri Mer, second violin, Georges Fourel, viola; Alfred Zighera, cello, and Howard Goding, pianist, gave a musical program. Their numbers included Quartet No. 12 in G minor by Mozart; Andante Cantabile by Tschaikowsky, Liszt's Hungarian Rhapsodic No. 13 and Quintet in F minor by Cesar Franck.

Lucy Marsh, soprano, gave a song recital in Memorial Hall for the benefit of the Chopin Club piano fund. There was a large audience and the concert proved to be one of the most enjoyable of the season. Miss Marsh displayed

by Ravel, Chabrier and Albeniz. The high light of the afternoon were the Debussy numbers wherein there was a keen sense of color to Mr. Schmitz' playing, strong contrasts, and a constant play of light and shade to bring out the meaning of the music. One finds in E. Robert Schmitz a genuine exponent of the modern school of music. He was heartily appreciated by the large and discriminating audience.

San Francisco gave a warm welcome to a young pianist-composer, Vladimir de Rassouche, artist-pupil of Hugo Mansfeldt, who gave a recital before a capacity audience in Scottish Rite Hall. De Rassouche, who is in his early twenties, is a composer of indubitable talent. To him music is not a mere conglomeration of notes cast into a formal mold, but an expression of emotional life. He played several compositions of his own that are well written, agreeable, constantly interesting and of marked originality. His Symphonic Poem, a work that varies from beautiful harmonies to those of dissonance, was particularly well received. As a pianist, Mr. de Rassouche is equally gifted. He possesses a fine, brilliant technic, good tone, and makes imaginative use of colors. His reading of Schumann's Etudes Symphoniques, op. 13, was that of a master—poetic, clearly articulated and exquisitely balanced. His Chopin interpretations were distinctly individual yet he maintained the spirit of the composer whose message he conveyed with directness and sensitiveness.

Uncommonly delightful were the numbers through which Alfred Hertz led the San Francisco Symphony Orchestra in the Curran Theatre. Throughout the program Mr. Hertz had a wonderful command of his resources and a fine response from the orchestra which played with its accustomed technical virtuosity and suave tonal texture. In Schubert's Unfinished Symphony Hertz drew from every line, every bar, the quintessence of nobility and grandeur, giving the work an outline admirably suited to its atmosphere. Another stimulating and interesting piece was the suite, *Much Ado About Nothing*, by Korngold, heard in San Francisco for the first time. As Mr. Hertz gave it one of these splendid analytical readings for which he possesses an especial talent, it was easy to grasp at an initial hearing. Strauss' *Don Juan*, a favorite with local symphony audiences, was well performed and received with enthusiasm. The concluding number was Liszt's E flat concerto for piano, wherein Leone Nesbit, California pianist, was introduced as soloist. Miss Nesbit is an artist of preeminent qualities, her Liszt being astounding. She possesses undeniable sincerity, musicality and great beauty of refinement in her technical equipment. The audience was in a most responsive mood and applauded conductor, soloist and orchestra joyously.

Ada Clement, associate director of the San Francisco Conservatory of Music, left during the latter part of November on a month's trip East. She went by way of Los Angeles and expected to visit Philadelphia, Washington, D. C., Boston and New York, with the purpose of furthering the interests of the conservatory. While in New York, Miss Clement planned to visit Mr. and Mrs. Daniel Gregory Mason and Mr. and Mrs. Harold Bauer.

After fifty years of continuous activity, The Loring Club of San Francisco gave its annual Christmas concert in Scottish Rite Auditorium. The program contained many old favorites which have been arranged by the club's director, Wallace A. Sabin. The guest artist was Florence Ringo, soprano, who appeared in two groups of songs and sang the solo part in the club's rendition of Adam's *Cantique de Noel*. Wallace A. Sabin directed; at the piano was Benjamin S. Moore, and at the harmonium, Edgar A. Thorpe. C. H. A.

Seattle, Wash. The third program of the subscription series of the Seattle Symphony Orchestra, under Karl Krueger, offered as its principal number the Brahms Symphony in D major. Such a tremendous work, musically and technically, could not but raise doubts in the minds of many as to the ability of the orchestra, now in its youth, to perform. But before many measures had passed all fears were dispelled, and when the symphony was concluded, it was just another achievement for Mr. Krueger. If Mr. Krueger continues as he has begun, nothing less than the unusual will be constantly expected of him. The concert was opened with the Beethoven Egmont Overture, which was indeed a fitting opening for the evening. The second half of the program offered the Roussel Ballet Suite, *Le Festin de l'Aragne*, presented for the first time to Seattle. This delightful Suite was also a tribute to Mr. Krueger's ability as a program builder as well as a conductor. If there is any phase of conducting in which his musicianship excels, it is in the modern compositions. His sympathy with the modern trend of music, his familiarity with its detail and his fascinating interpretations make it very possible for his critics to be lenient when they feel a lack of traditional

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lovely voice of uniform quality throughout, which, together with her charming personality, won for her the admiration of her hearers. Mabel Woolsey was the accompanist.

The Chaminade Club, of which Mrs. George Loomas is president, presented a Christmas program at its monthly musicale in Frobel Hall, Mrs. Dexter Knight being in charge of the program. A feature of the concert was the fine performance of The Slumber Songs of the Madonna, composed by May A. Strong, words by Alfred Noyes, it being the prize winning composition for three part women's choruses of the last biennial convention of the Federation of Music Clubs held in Chicago. This was given by the Chaminade vocal ensemble under the able direction of Bessie Birch Wood, the solo part being sustained by Marguerite Watson Shaftoe, soprano. The ensemble was supported by Mrs. Raymond W. Perry, pianist; Loretta O'Hara, violinist, and Louise Waterman, cellist. The rest of the program was given by Helen Schanck, pianist, and Ivy Hustler Whitehead, soprano.

G. F. H.

San Francisco, Cal. In the Norman Room of the Fairmont Hotel, E. Robert Schmitz, French pianist, delighted the subscribers of Alice Seckels' Matinee Musicales with an interesting recital. Schmitz became known here in former appearances as a player of much intelligence and brilliant technical ability. His performance upon this occasion renewed these impressions. Mr. Schmitz' selections called not only for great technical proficiency but also for powers of interpretation along diverse lines, both of which demands were met. He opened his program with the Bach Chaconne (Busoni arrangement), delightful music, masterfully rendered, and followed it with a group of Scarlatti, another of Debussy, four Mazurkas by Szmanowski, and pieces

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Music Notes from Coast to Coast

tempos and interpretations in the older and more classical works. Mischa Levienne, concertmaster, distinguished himself in the Sarabande from English Suite, arranged for violin and orchestra, and received a warm reception from the audience. The Prelude to the Meistersinger of Wagner was given an inspiring reading as the concluding number of the evening.

Edward Johnson, Canadian tenor, was presented in concert by the Men's Club of Plymouth Church. Assisting at the piano was Blaire Neale, who also contributed a group of piano solos. This concert was the first of the annual series of artist recitals presented under these auspices, and will be followed by Nikolai Orloff, Kathryn Meisle and Florence Austral.

Nina Morgana, Metropolitan opera soprano, was offered as the second in the artist series being presented at the Olympic, under the management of Cecilia Augsperger Schultz. These concerts are the only matinee musicals offering outside artists being sponsored this season. With such attendance as they are having, there will be ample justification for a larger and longer one next year.

Franklin Riker, head of the voice department of the Cornish School, appeared in concert at the Cornish Little Theatre. Mr. Riker is a tenor who is an understanding singer and a truly interpretative artist. So enthusiastic was the response to this concert that he is now planning a series of three more programs to be presented during the season. Mr. Riker's accompanist was John Hopper.

The Spargur String Quartet, composed entirely of Seattle musicians, offered another of their splendid programs at the Olympic. The Spargur Quartet has built up for itself an enviable reputation as interpreters of ensemble music as well as for presenting the worth while modern compositions on their programs.

The Cornish trio appeared in concert on the Three Arts Series of the Cornish School. The trio is attracting wide attention just now for its excellence of performance, and in addition to their many concert appearances it has several radio programs scheduled.

The Orpheon Society, Seattle's leading women's choral organization, made its first appearance of the season under the capable leadership of Edwin Fairbourne. The Orpheons have won all the choral competitions (in its class) in the Northwest for the past three years, and the concert recently given displayed the same excellence that one associates with them. Kolia Levienne, cellist, was the assisting artist in two groups of solos, with John Hopper at the piano. Other participants on the program included Arville Belstad, organist; Otto Braithwaite, soprano, and Ruth Wohlgamuth, club accompanist.

Berthe-Poncy Dow and Myron Jacobson appeared in a two-piano recital at the Sunset Club. These two artists are well known in local musical circles and were enthusiastically received. Helen Lowe, soprano, also contributed a group of solos.

Pro Musica now has a chapter in Seattle. This newly organized chapter has as its acting president Jacques-Jou-Jerville, who believes in acting rather than talking, with the result that in its brief existence, Pro Musica has already had several accomplishments to its credit, including a concert given by Alexander Tansman, Polish composer-pianist.

The Ralston Men's Choral Club, under Owen Williams, appeared in concert. Florence Beeler, contralto, contributed

two groups of songs. Lauretta Harding was the club accompanist.

Jacques Jou-Jerville has announced a registration of thirty-five in his newly organized Opera School. There will be a number of opera scenes presented during the season, as well as several individual recitals by pupils of Mr. Jou-Jerville's private voice class.

Sponsored by the Seattle Clef Club, the sixth annual composers' concert was given at the Sorrento. The program was devoted entirely to compositions by members of the club, and included Quartet Negre (strings) by Carl Pitzer, Festival Prelude Trio (instrumental) by Claude Madden, Sextette for strings, flute and piano, by George F. McKay; also a number of songs by Claude Madden, Walter Reynolds and Carl Paige Wood, and a group of piano selections, Impressions of a Masked Ball, by A. F. Venino.

The Cornish School presented Imre Weisshaus, Hungarian pianist, in recital. Mr. Weisshaus is a splendid pianist and an able exponent of the modern school, playing as he did several of his own compositions and many of his celebrated teacher, Bartok.

The University of Washington Chorus presented its twenty-seventh annual winter concert at Meany Hall. The chorus, which numbers over 100 men and women, under the direction of Charles W. Lawrence, presented Coleridge Taylor's Hiawatha's Wedding Feast. Frank Hayes, tenor, sang the leading solo part. A forty piece all-university orchestra accompanied the chorus.

The Three Arts Series programs, which are presented yearly by the Cornish School, presented Caird Leslie and his advanced students in a delightful dance recital. Mr. Leslie, who had his first training in the Cornish School and was for several years with Adolf Bolm, is now head of the dancing department, and gave a program of much interest and variety. John Hopper was at the piano.

On of the very interesting piano recitals of the season was that given by Randall S. Williams, artist-pupil of Paul Pierre McNeely, at the Olympic. Mr. Randall played an ambitious program in an excellent manner, displaying technical efficiency to an unusual degree. The MacDowell Sonata Eroica opened the program, which was followed by a group of Chopin and third group of varied interest. This concert is the first of a number which Mr. McNeely is presenting both in Seattle and Tacoma, all of which are to be given by his young men artist-pupils. J. H.

Spokane, Wash. Edna Kovenden presented her pupil, Lillian A. Batten, at a piano recital at the Sherman Clay Hall. Miss Batten gave a varied program of high classical music. Mozart's Sonata in G major, in which two pianos were used, was especially pleasing, and her rendering of Grieg's Spring Song was a delight. She was assisted by Gordon Cross, a fine tenor who gave several beautiful songs accompanied by Marjorie Lynch.

The Friday Musical Club held its meeting at the home of Mrs. L. R. Hamblen, at which recital Mrs. Shaw played three of Chopin's compositions. Mrs. Harry O. Kent sang an aria from Massenet's Manon, also a selection from Gounod's Faust. Mrs. Chas. Freze played her accompaniments.

The Audubon Parent Teachers' Association gave an elaborate program in the school auditorium. Mrs. David Stokes had charge of the program, which was as follows: Chopin's Nocturne and Ballade; Constance G. Sundling; Dorothy Irvine read Perplexed Bridegroom; a violin solo, Introduction and Rondo Capriccioso (Saint-Saens); Hattie Kirchner-Blomberg, Mrs. Sundling, accompanist; Black Roses (Wallace) and Brown Bird Singing (Wood) sung by Mrs. Rodriguez Jones, accompanied by Mrs. L. W. Sherwood; Hats (Lyton Cox) and Lesson with a Fan (anonymous); Miss Irvine, Cecilia Schmidt, accompanist; a violin solo, Spanish Dance (Sarasate), Mrs. Blomberg, with Mrs. Sundling accompanist; a vocal solo, Lane to Ballybree (Spear), Mrs. Jones, accompanied by Mrs. Sherwood.

The Mendelssohn Club, composed of a chorus of sixty men's voices, gave a delightful program at the Masonic Temple. Frank Tattersall is the director and conductor. Lila V. Sayre, mezzo-soprano, is the assistant soloist and Hazel Belle Devenish accompanist.

Judson Mather, organist and choirmaster of the First Presbyterian Church, gave a delightful program of music, Freda Duffe contributing two organ numbers and Robert Brewer, flutist, a group of solos.

Miss Rhoades, Pantages organist, has returned from Seattle and is again pleasing audiences with her playing.

The pupils of Eleanor Hutchins gave a piano recital at the new Tull & Gibbs music room. Those taking part were: Fern Base, Jean Sharp, Frederick Bartleson, Thelma Erie, Elizabeth Northrop, Katherine Killin, Agnes Becher, Laura May Green, Elizabeth Hewett, Barbara Brodrecht, Patricia Sweeney, Maxine Base, Dorothy Beckman, Ruth Garst, Edith Joan Jennings, William Kent, Frances Becher, Helen Garst, Robert Bartleson, Helen Brodrecht, Byron Ward, Jean MacCulloch, Normajane Porter, Zelma Myers, Mary Hurd, John Bartleson, Robert Johnson, Isla Ward and Natalie Sweeney.

Springfield, Ohio. An association has been formed, to be known as the Springfield Symphony Association, which will promote the activities of the Springfield Symphony Orchestra, and sponsor the first concert to be given January 23 in Memorial Hall. Charles L. Bauer is director of the newly organized orchestra.

The chorus choir of St. Paul's Methodist Episcopal Church, with Charles Dobson, directing, presented The Holy City, and Handel's Messiah was given by the Central Methodist Episcopal Church quartet. Emily Bookwalter played the harp during the services at St. Paul's Church. Marley Johnson, pianist, and members of the Springfield Symphony Orchestra, gave instrumental numbers at the Central Methodist Episcopal Church in addition to the scheduled program.

Ralph Zirkle entertained the junior students of the Zirkle Studio at a Christmas party.

Members of the Saturday Evening Music Study Club presented a musical program which was broadcasted through the radio station, WCSO at Wittenberg College. E. C. K.

Terre Haute, Ind. Under the auspices of the Music Section of the Department Club, Leo Braverman, violinist, and B. Fred Wise, tenor, were heard in a joint program, at the First Congregational Church. The excellent work of both young artists was enthusiastically received by one of the largest audiences the Music Section has ever had.

The United States Marine Band appeared recently at the Shrine Auditorium, coming with the intention of giving two programs, one in the afternoon, for children, and an evening program. However, the demand for tickets was so great that two programs were given in the afternoon, the school children coming in two sections.

Iota Eta, local chapter of Sigma Alpha Iota, national music sorority, has given the first of a series of three musicales. The program, at the home of Mrs. Horace Tunc, was by Elsa Silverstein, soprano, pupil of Clara Bloomfield, and Mary Heaton, a student of Anna E. Hulman. The singer was accompanied by her teacher. The work of all was a source of enjoyment to all the listeners, whether well or meagerly versed in musical understanding. P. F.

A Son to the Zoellners

On November 28, a son was born to Mr. and Mrs. Joseph Zoellner, Jr., of Los Angeles, Cal. He has been named Joseph Zoellner III. Mr. Zoellner is a member of the Zoellner Quartet, known on two continents, and Mrs. Joseph Zoellner (Mabel Ripley) is a former Chicago girl, prominent in the Sunbeam League of that city. There is another daughter, Patricia Ripley Zoellner, now two years of age, born on the same date as Joseph III, but two years earlier.

Efrem Kurtz Conducts in Holland

BERLIN.—Efrem Kurtz, talented young Russian conductor, who appeared in London a few months ago conducting for Pavlova, has given two successful concerts in Stuttgart with Elisabeth Rethberg and Erica Morini as soloists. This month he conducted in Rotterdam, Amsterdam and The Hague, following which he will again visit London to conduct a broadcasting concert.

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New Movement Under Way with Frederick Stock Chairman of Music Committee—Symphony Orchestra Offers Varied Programs—Edgar Nelson Conducts Swedish Choral Club—Many Interesting Concerts—Other News

SYMPHONY'S DECEMBER 27 CONCERT

CHICAGO.—The program for the Chicago Symphony's concert of December 27 comprised mostly repetitions, and the soloist also had appeared earlier in the season, at one of the regular Friday-Saturday concerts. The Pastorale from Bach's Christmas Oratorio, the Cesar Franck symphonic poems, Les Eolides and Le Chasseur Maudit, a suite from Rimsky-Korsakoff's Christmas Eve and the Bacchanale and Finale from Tannhauser read with vigor and stimulating rhythm, afforded an afternoon of pleasure for the listeners. Remo Bolognini, new second concertmaster of the orchestra, repeated his former success and strengthened the fine impression made at his debut with the orchestra by a brilliant performance of the Mozart D major concerto.

TO PRESENT NEW MUSIC TO CHICAGOANS

A movement to present new music to Chicagoans will be launched at a meeting of the Chicago Chapter of the International Society for Contemporary Music, on February 5, at the Cliff-Dwellers Club. The first concert of new music will be given informally and is to be preceded by a supper, the guests remaining for the program.

Frederick Stock is chairman of the music committee, arranging the program, and he has announced that the music

to be presented is the handiwork of contemporary composers, probably including one Chicagoan. Most of the music is written in the larger forms for piano, violin or string quartet. The movement for new music is sponsored by all the leading musicians of Chicago, and relations are to be established with all other chapters of the organization in the United States and Europe. Wesley LaViolette is chairman of the Chicago chapter.

EDGAR NELSON CONDUCTS SWEDISH CHORAL CLUB

Continuing to swell the Yule cheer, the Swedish Choral Club, under Edgar Nelson's direction, presented its annual Messiah performance at Orchestra Hall on December 28. Conductor Nelson's eagerness and energy are contagious, for a more earnest, ambitious body than the Swedish Choral Club would be difficult to find; and though at times obstacles hamper the various departments, their determination carries them over the rough places creditably. This chorus is made up of fresh, young voices and is in the hands of an expert choral conductor who has his forces in hand at all times and obtains admirable results from this body of singers.

A quartet of local singers rendered the solo parts.

UPTOWN CIVIC CONCERTS

The Uptown Civic Concert Series, organized by Dema Harshbarger, is to renew activities under the name of the Uptown Civic Matinees, having been taken over by the Central Uptown Chicago Association. The concerts are to take place at the Aragon Ballroom and will be given by Claudia Muzio, who will open the series on January 29; Francis Macmillen, violinist, and Vera Mirova, dancer, February 5; Mary McCormick and Jose Echaniz, February 12; Will Rogers and Fritz Renk, February 19, and the Woman's Symphony Orchestra of Chicago, Ethel Leginska, conductor, with Glenn Drake, soloist, on February 26.

FLORENCE TRUMBLE PLAYS

Florence Trumbull played for the Allied Arts Club, on December 16, meeting with her customary success. Dr. Morley, noted archaeologist of the Carnegie Foundation, was the principal speaker of the evening.

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are practically incontrovertible. It was once the property of the great Belgian violinist and composer, De Beriot, and later of Henri Vieuxtemps, and others.

BRILLIANT-LIVEN PUPILS IN RECITAL

Another recital by piano pupils of Sophia Brilliant-Liven and violin pupils of Michael Liven of the Brilliant-Liven Music School, will be given at Lyon & Healy Hall on January 15. Abraham Held, Elaine Katz, Iris Budish, Alla Schneider, Adeline Greenstein, Frieda Homer, Jennie Snider, Rudolph Lapp, Joseph Jerome, Rose Goldberg, Fannie Homer, Fay Segal, Leonard Berg, Miriam Mesirow and Evelyn Shapiro will furnish the program.

TITO SCHIPA AT THE BLACKSTONE

The usual order of things was reversed recently at the Kinsolving Musical Morning at the Blackstone on December 15, when the recitalist was compelled to wait for the audience to get settled. When Tito Schipa appeared on the platform a few minutes past eleven o'clock—the announced hour—listeners were still scrambling for their seats and he had to remain silent on the stage for five or ten minutes. So many had come to hear the popular opera tenor that they had not been provided for, and hence the confusion.

Schipa, of course, was lionized by the select gathering and his program was more than doubled, so great was the demand for more. A particularly catchy song was Nirvana by Radie Britain, gifted young American composer. The number, which was awarded first prize in a recent competition of Texas composers, is beautifully written, with melody effectively set in an individual harmonic scheme, well scored for the voice, imaginative, original and inspired. Needless to add, Schipa gave the song a beautiful interpretation.

Frederick Longas ably assisted at the piano and played several solo numbers with telling effect.

NOTED SHAKESPEAREAN ACTOR VISITS BUSH CONSERVATORY

Recently the students of the dramatic department at Bush Conservatory and a number of guests enjoyed the privilege of a visit from Fritz Leiber, prominent Shakespearean actor, who has just completed a most successful engagement at the Eighth Street Theater, where he has been playing in Shakespearean repertory with his own company.

In his talk to the students on the Shakespearean drama and the art of acting in general, his high ideals and artistic impulses were clearly evident. His audience was most appreciative and responsive. In addition to his interesting talk on the theater, Mr. Leiber consented to give the Soliloquy of Hamlet, to the great pleasure of the class.

FLORENCE TRUMBLE GIVES STUDIO-TEA

Florence Trumbull gave a musicale-tea in honor of Mrs. Francis T. A. Junkin, of Chicago and Washington, in her spacious home studio. Miss Trumbull's talented young pupil, Jean Forsythe, of Fort Wayne, Ind., furnished the musical program. Mrs. Junkin, a gifted pianist, also played for the assembled guests.

MENDELSSOHN CLUB AND ARTHUR KRAFT

The Mendelssohn Club concerts, heretofore strictly subscription affairs, are now open to the general public and single admission to any concert is obtainable. In the many years of its existence, the club has built up a large following, and its concerts are generally sold-out. Such was the result at Orchestra Hall on December 15, when the Mendelssohns accomplished highly creditable singing in two Bach chorals, a Christmas carol of old France, the Hallelujah from Handel's Judas Maccabeus, during the first part of the program. Conductor Lampert had his forces well in hand and the results were admirable and praiseworthy.

Arthur Kraft, as assisting soloist, sang several groups in his most effective manner, with beauty of tone, refined style and finish. Kraft's clear enunciation is one of the most commendable features of his singing, for not one word is missed when he projects the English language. French, German or any other language in which he sings are equally as well treated. He made a deep and lasting impression.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Herbert Witherspoon, president of the college, has returned from a very successful lecture tour in Oklahoma, including Oklahoma City and Tulsa. Mr. Witherspoon was accompanied by Mrs. Witherspoon and Mr. and Mrs. Carl D. Kinsey. The Witherspoons left December 17 for New York City and other points in the East for the Christmas holidays.

Mme. Vittorio Arimondi, a member of the faculty, who has been giving a series of lectures on various operas be-

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Chicago Civic Opera Revives Lohengrin

Charles Moor Responsible for New and Interesting Settings—Leone Kruse's Tosca New to the Windy City, and Anseau's Fine Artistry Again Evident—Gioconda, Louise and Linda di Chamounix Repeated

TOSCA, DECEMBER 24 (EVENING)

CHICAGO.—If only the work of Leone Kruse and that of Fernand Anseau, are here mentioned, it is due to the fact that Kruse's Tosca was new in Chicago and that Anseau had not sung before this season in the role of Cavaradossi, while the balance of the cast was identical with that heard on previous occasions.

The Chicago Civic Opera management is doing a great deal for American opera singers. Not because they are Americans, but because they are fine artists, they are giving them a chance.

Leone Kruse has been heard since the beginning of the season as Elizabeth in Tannhäuser, Desdemona in Otello and now as Tosca, and on Thursday night she sang Elsa in Lohengrin. Each of those roles is different, yet it is in Tosca that she had full opportunity to show her merits as an actress. She did it entirely to her credit, bringing out new details which indicate that she is a creator as well as an interpreter. One of those details was so good that it is mentioned here so that other Toscas may, in the future, copy her delineation. As Scarpia is writing the pass, Tosca stands near him. Then, vacillating, she draws back until she reaches the dining table of the Chief of Police. Her right hand feels an object which attracts her curiosity and it is nothing less than a carving knife. She quickly realizes then that her prayer has been heard and that now she holds in her hand the instrument of her deliverance. The scene was well acted and it caught the fancy of the spectators and the full approval of this auditor.

Beautifully gowned, glorious to gaze upon, Kruse's Tosca need fear no comparison with illustrious Toscas that grace the stage of the Auditorium now and then, as vocally she gave a fine account of herself and won an ovation after the Vissi d'Arte. She has made good with the company, in which she will, no doubt, be retained for many years to come. Among the "finds" of the season must be mentioned in first line Leone Kruse, and congratulations are in order for Herbert M. Johnson, the business manager of the organization.

Fernand Anseau, who sings as well in Italian as he does in French, made a sensation a few years ago in London as Cavaradossi, and his triumph in the part here shows that the Londoners understand good singing. Comparisons are odious, but as far as voice is concerned, no one will dispute the fact that Anseau today is in the top class. He sang Cavaradossi as he has never sung it here and we repeat again that this year Anseau gives his all and by so doing his popularity has grown by leaps and bounds. His emphatic success was in every respect deserved.

LA GIOCONDA, DECEMBER 26

To hear Raisa in Gioconda is to hear our famous dramatic soprano at her very best. She electrified her auditors by the purity, exactness and quality of her tones. Her acting was on a par of excellence with her singing, and, naturally, she was the big star of the night.

LOUISE, DECEMBER 27

A repetition of Louise was marked by the same high grade of singing and acting on the part of Anseau, Claessens, Garden, Mojica and Vanni-Marcoux. We mention the names of the interpreters alphabetically, as it would be impossible to discern which of the quintet should be given precedence. Louise may be regarded as among the big achievements of the Chicago Civic Opera Company.

LINDA DI CHAMOUNIX, DECEMBER 28

Toti Dal Monte, who will soon leave us to return to La Scala, was heard in the last performance this season of Linda, reaping again the loud acclamation of a delighted audience and singing with the volubility of the proverbial canary. Happy is the Chicago Opera to have a coloratura like Toti Dal Monte; and that the management shares that opinion is indicated by the fact that this young woman has already been re-engaged for next season.

Tito Schipa made his last appearance for the season in a role in which he has previously won the esteem of the press and the plaudits of the public.

LOHENGREN, DECEMBER 29

Lohengrin was revived by the Chicago Civic Opera Company with a cast quite different in many respects from that of former seasons and with scenery and mise-en-scene also new and in many respects different from the so-called tradition.

The setting of the first act was not the one of Richard Wagner, but of Charles Moor, our stage director. The king no longer is seated at the right of the stage, but far back in the center. On the right stands his castle with a huge approach and staircase leading into the royal house, from where Elsa appears later. This young lady no longer sings the Prayer in the front of the stage, but far back, close to the king. All through the first act we noticed many other stage effects quite new to our eyes, and as Charles Moor loves staircases to maneuver his forces up and down, in the second act, likewise. Elsa and Ortrude had to go up steps to enter the young woman's apartments. The bridal

scene was different in many ways from previous settings and many changes were observed in the last act.

You may or may not agree with Charles Moor's ideas, but one thing sure is that the eye was pleased, and what more can a spectator demand from a stage manager?

We have always been surprised that a great deal has not been written concerning the maturity of Henry G. Weber as contrasted by his youthful appearance. Here is a first class conductor, who, at the age of twenty-five, is one of the heads of the Chicago Civic Opera Company. True. Henry G. Weber has not thirty-five years of service back of him, but he directs as though he were born a conductor. Genius is born and not made to order, and after the reading this young wizard of the baton gave to the Wagner score he must be classed among those who are born great. He was the bright star of the night. He gave ample proof that he knows every note in the score and his reading was that of a giant, a musician of years and of knowledge, a poetic and forceful interpreter and a man who commands the respect of the musicians of his orchestra and of every member of the company. By his reading of Lohengrin, Weber, who now conducts nearly all the repertory, has shown completely that the management did not err when it chose him as one of the first conductors, as young Weber today stands on the same level with Polacco and Moranzoni.

Before reviewing the individual performances of the singers, it may be permissible to mention the fact that some of them shouted and barked the music of Wagner instead of singing it as it should be. As a matter of fact and truth, the only really poetical interpretation that Wagner received on this occasion was that of the orchestra under Weber and of Leone Kruse, the Elsa.

We have heard Lohengrin since our infancy and are cognizant of the singing of all the great Elsas since the year of the Chicago world's fair, and though we will not compare Leone Kruse with any of them, we thought this preambles necessary for what is to follow. Leone Kruse belongs to that category of American girls who classify as students, who have been well taught the art of singing, who use the voice as a means of interpretation and who, above all, have been told in the country of their birth and also in that of Wagner that his music must be sung and not shouted. Kruse's Elsa was what it should be—poetical, angelic. For those who demand big tones from an Elsa, her performance must have been mediocre, but for those who understand the art of singing, who relish beautiful tones and who understand how the part of Elsa should be rendered, her interpretation was nigh perfect.

Rene Maison, a Belgian tenor, sang with telling effect the title role. He looked the part and delivered the music with fine understanding. It has been a long time since the Auditorium has seen such a romantic tenor, one who gives a raison d'être to romance and whose Lohengrin places him in the fore ranks of operatic tenors.

Robert Ringling was the Telramund. His make-up was quite different from the traditional one, but it carried over the footlights the malicious intent of a villainous creature, and one could well understand that such a Telramund was lord and master over his subjects and one that even the nobles of Brabant would not like to encounter in a deadly combat even to defend the honor of Elsa. Though here and there, towards the end of the second act, Ringling was somewhat hoarse, his singing blended well with his acting. Ringling did not want to charm the ears of his auditors by lovely tones. A ferocious Frederick, as Ringling represented him, could not have been a knave if the voice had been beautiful. Quite to the contrary—harsh, ugly tones were expected from such a personage, and that note Ringling carried to perfection. He made a lasting impression.

Cyrena Van Gordon sang with force the role of Ortrude. The note of malice, of perfidy were there, and her gorgeous voice and lovely personality and beauty made a big impression on the audience, and like a good and reliable reporter, we must here mention that the most spontaneous and loud applause was given her after her scene of the second act in which she once again arose to stardom. Her stentorian tones made quite a contrast with the lofty ones of Leone Kruse and this was as it should be and it made the duet between the two women the most potent moment in the whole performance.

Alexander Kipnis was a good king, one whose paternal devotion for Elsa was indicated mostly by his action, as the note of tenderness was not revealed in his singing. Kipnis has a glorious voice and he knows Wagnerian traditions, yet he never sang softly, but in this he followed the cue of his coadjutors on the stage and eclipsed most of them. Howard Preston was the king's herald and his song was sufficiently agreeable to deserve praise. The chorus, which was made to sing in German, enunciated the text atrociously. The minor roles were capably handled even though some of the members of the cast had no idea what was expected from them and one or two placed themselves in awkward positions. This was especially noticeable in the second act.

RENE DEVRIES.

VITO CARNEVALI

Published Compositions

SONGS

Come, Love, With Me.....	High, F; Medium, Eb; Low, D _b50
Dream On to My Song of Love.....	High, Ab; Low, F.....	.50
Thou Art Love's Own Flower.....	High, F sharp; Low, D.....	.60
Ave Maria.....	High, Ab; Low, F.....	.40

VIOLIN AND PIANO

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Three of the Conservatory students were winners in the final contest, conducted by the Society of American Musicians, for appearance with the Chicago Symphony Orchestra. Luella Feiertag, soprano, student of Edouardo Sacerdote; George Smith, baritone, student of E. Warren K. Howe, and Witmer Byrne, organist, student of Frank Van Dusen, were the successful contestants.

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Foreign News In Brief

A NEW STRAVINSKY BALLET

BERLIN.—Igor Stravinsky is at present engaged on a new ballet called Apollo Musagetes. T.

THE MAKROPOULOS CASE FOR STAATSSOPER

BERLIN.—The first novelty to be produced at the Staatsoper, Unter den Linden, is Léos Janacek's The Makropoulos Case. The leading role will be sung by Barbara Kemp. T.

Mozart's FIRST OPERA SUCCESSFUL IN BRESLAU

BRESLAU.—Mozart's juvenile three-act opera, La Finta Semplice, was recently given for the first time in Breslau and was exceedingly well received. The composer's first opera, it was written by him at the age of twelve and performed in Vienna in 1768. H. L.

SUCCESSFUL MAINZ PREMIERE OF BITTNER OPERA

MAINZ (GERMANY).—The local Municipal Opera has had a great success with the first performance of Julius Bittner's Das Rosengärtlein, in its new, one-act version. Bittner was present and was much feted in his double role as composer and librettist. The new version is a great improvement over the original three-act form. It was conducted by Paul Breisach, a young Viennese who has made a fine position for himself as general musical director here. R. P.

STRUGGLE FOR PREMIERE OF STRAUSS' NEW OPERA

VIENNA.—While Dresden is guilelessly announcing the world premiere of Richard Strauss' barely finished new opera, The Egyptian Helena, Strauss himself has been negotiating with the Vienna opera directors for the rights of first performance. The composer has now asked Dresden to relinquish its rights and be satisfied with bringing out the first German production. But bitterness is great in the Saxon capitol—where, after all, nearly all of Strauss' operas, from Salomé, have first seen the light—and the opera directors refuse to give in. P. B.

NEW EXPERIMENTAL OPERA SCHOOL IN ROME

ROME.—Gemma Bellincioni, the once famous opera singer, has come to Rome to found an experimental operatic school. The national government takes a great interest in the school and has granted it a substantial subsidy. D. P.

YOUNG ENGLISH CARILLONEUSE TO VISIT AMERICA

LONDON.—Nora Johnston, daughter of the big bell founder and a player of carillons, has just made a tour of Holland and Belgium where she played the carillons of twenty-four churches in a month. She is the first woman who has ever made such a tour. She expects to go to America shortly where she will play the chimes made by her family's firm. M. S.

UNKNOWN MOZART ORATORIO DISCOVERED

ROME.—The discovery, by Maestro Felice Boghen of Florence, of an entirely unknown oratorio of Mozart, entitled Isaac the Redeemer, on the well known text of Metastasio has aroused great interest in the musical world. The score is said to be ready for production. D. P.

BRÜNN HEARS HEBREW COMPOSITION

BRÜNN (CZECHOSLOVAKIA).—The first performance anywhere of a new Hebrew Suite for piano and orchestra was given by the Brünn Philharmonic Orchestra at the National Theater here, under the baton of Franz Neumann, operatic director. The composer is Juliusz Wolfsohn, a Polish pianist-composer of Vienna who last season visited the United States. Wolfsohn himself played the piano part at the premiere. B.

MADRID OPERA HOUSE STILL UNFINISHED

MADRID.—It has been officially announced that the alterations on the Royal Opera House will prevent any performances being given this year. The company will have to continue to play at the operetta theater Zarzuela. Two novelties (at least for this generation) are announced; namely La Cenerentola and L'Italiana, both by Rossini.

DOHNANYI'S NEW COMPOSITIONS

BUDAPEST.—Ernö Dohnanyi has completed a new comic opera entitled The Tenor, based on Carl Sternheim's comedy, Bürger Schippe, which has been widely played in Germany. In connection with Dohnanyi's recent jubilee, the Hungarian government commissioned him to write a composition for which the government has offered him a fee of 50,000 Pengő (approximately \$850). No restriction is made as to the form or character of this composition. D. P.

NEW ROMAN COMMITTEE PROPAGATES POLYPHONY

ROME.—A national executive committee has been formed, with Mussolini as honorary president, for the purpose of collecting and performing all the vocal and symphonic music from the earliest times to our day. Moreover, the committee is to create centers of polyphonic culture throughout Italy. More than one hundred voices chosen from the best material have already been formed into a remarkable chorus. The first concert will take place shortly in one of Rome's theaters. D. P.

JOHANN STRAUSS' NEPHEW CONDUCTING IN PORTUGAL

LISBON.—Johann Strauss, nephew of the Waltz King, was much acclaimed here at an orchestral concert when he conducted the waltzes of his famous uncle at the San Carlo Theater. A distinguished audience was present, including the president of the Portuguese republic. P. M.

SALZBURG AGAIN HARD UP

SALZBURG.—Following closely upon the announcement of the Salzburg Festival Society that the last year's festival was the first to close with a financial profit, comes the statement from the same official source that the society is penniless and that there will be no festival next summer unless some Mæcenas or the Austrian government contribute a substantial subsidy. It is the same old story every year, and one wonders who will come to the rescue this time. The last helpers in need were a German bank and the Salzburg government. P.

ELGAR APPEALS FOR AID FOR NEEDY MUSICIANS

LONDON.—Sir Edward Elgar, who is president of the Musicians' Benevolent Fund here, has sent out an appeal for contributions toward the building of a convalescent home and the establishment of a pensions fund. More sick and needy musicians apply for help than can possibly be cared for at present. M. S.

MUSIC CONQUERS SPEAKING STAGE

BERLIN.—Musical accompaniment for dramatic plays is becoming more and more the fashion in current productions and it is interesting to note that modern musicians of importance are increasingly occupying themselves with this new genre. Kurt Weill has written the incidental music for Strindberg's Gustav III, now running in Berlin, and Ernst Toch has composed the music for the old Chinese play, The Cherry Blossom Feast, which is being played at Hamburg in a modernized form by Klabund, the German dramatist. P.

SAN CARLO OPENS WITH LA VESTALE

ROME.—The Naples San Carlo Opera will open on December 26 with La Vestale by Spontini, under the baton of Edoardo Vitale. Two promised novelties will be Giuliano by Zandonai, who will conduct the performance, and Sly by Wolff-Ferrari. D. P.

VIENNA BALLET FOR SPAIN

VIENNA.—Arrangements have been completed for the complete ballet of the Vienna Staatsoper (with costumes, scenery, etc.) to go to Spain in February for a tour of several weeks. Richard Strauss' Legend of Joseph and Schlagobers will be among the works performed. The last tour of the Vienna ballet in Spain, some four years ago, ended in a complete financial debacle; the dancers remained penniless at the end and had to be brought back on funds raised by collection. It is said that the present contract precludes such surprises. P. B.

INTERESTING PROGRAMS FOR GERALD COOPER CONCERTS

LONDON.—The programs for the series of twelve Gerald Cooper Concerts, which begin in January, are very promising. They consist largely of chamber music, and include, among the moderns, works by Jarnach, Schönberg, Janacek, Bartok, Kodály and Vaughan-Williams; though more stress is laid on the classics, as in former seasons. Five concerts will be in the form of recitals, comprising Schubert's cycle, Die Schöne Müllerin, sung by John Coates, a Beethoven-Schubert program played by Artur Schnabel, a harpsichord concert by Violet Gordon Woodhouse, and a violin program by Joseph Szigeti. M. S.

VIENNA PHILHARMONIC FOR SCANDINAVIA

STOCKHOLM.—Arrangements have just been concluded for the famous Philharmonic Orchestra of Vienna (which is identical with the Vienna Staatsoper orchestra) to give a series of concerts here and at Copenhagen during the second half of the current season. Franz Schalk, Bruno Walter and Furtwängler will be the conductors. P.

BARTOK AND MODERN MUSIC AT MUNICH

MUNICH.—Bela Bartok's Rhapsody (op. 1) for piano and orchestra, had its first hearing at the Munich Konzertverein, with Sigmund von Hausegger conducting, and Bartok at the piano. The brilliant piece and Bartok's eminent pianistic interpretation created a deep impression. The event was one in a recent series of interesting modern concerts given by a new society, Die Bewegung, which is earnestly at work producing modern music in Munich. The Amar-Hindemith Quartet appeared there with much success, also the ensemble of Viennese artists which Arnold Schönberg coached for the "authentic" performance of his Pierrot Lunaire. The Society for Contemporary Music, which collaborates with Die Bewegung, has given this season the first performance of Ernst Krenek's new and very problematic songs for soprano and wind instruments, and has introduced a new Munich composer, Fritz Büchiger, with a cantata of moderately modern style, which met with great success. P.

A BOOM IN PRESIDENT HAINISCH HYMNS

VIENNA.—Probably the most sought writer of lyrics in Austria today is Dr. Michael Hainisch, president of the Austrian republic. Victor Keldorfer has recently published and performed a musical setting of the hymn My Home Land, the words of which were by no less a personage than the Austrian state president. A second setting of the same poem has just been produced by the Austrian Railroad Men's Choral Society, with music by Heinrich Wittek, former state secretary of railroads. Several other composers, it is rumored, are also at work upon music for president Hainisch's poem. P.

COMPOSITIONS FOR BADEN-BADEN FESTIVAL

BERLIN.—Compositions for the Baden-Baden Chamber Music Festival (formerly the Donaueschingen Festival) may be submitted up to February 1, 1928. The following types of works will be considered: chamber music of all kinds, film music, short musical pieces for the stage (it is advisable first to send the text which is to be set to music to the directors), works for organ (either for organ alone or together with other instruments), cantatas for solo voice or chorus with organ or chamber music accompaniment. All manuscripts (full scores and, if possible, piano scores) are

(Continued on page 53)

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MARION TALLEY,
who, between August 29 and December 18, filled a consecutive tour of forty-six concerts. Her season opened at Colorado Springs, then carried the Metropolitan artist to the Pacific Coast, where she had six appearances in California, after which followed dates in the north-west, mid-west, south, east and north, all at one stretch, the artist filling two, three, and sometimes four concerts a week. This month, Miss Talley will add eight more dates to her list, appearing for the second time in Canada. She will rejoin the Metropolitan Opera Company at the end of January and, besides her regular repertory, will be heard in at least two new roles this season. (Photo by Strauss Peyton.)



CLARENCE WHITEHILL,
who, with Mrs. Whitehill, has left for Bellair, Fla., for a two weeks' vacation. While in the South Mr. Whitehill will indulge in one of his favorite sports, golfing. On January 23 the eminent baritone will return to his duties as a member of the Metropolitan Opera Company.



WALTER WARREN PLOCK,
who, despite the holidays, has been fulfilling many engagements. On December 20 he appeared in selections from *Thaïs* with Abby Morrison Ricker, and the following Thursday he was heard in a program of carols with quartet. Two days later he broadcast in the afternoon, and in the evening sang at a Christmas Eve service. He also sang at a church service on Christmas morning, and that afternoon sang the part of Escamillo in a radio program of *Carmen*. Wednesday, December 28, he gave a concert with Helen Ardel, and on the following evening he sang at a banquet. December 31 he was heard over the radio and on New Year's Day he sang an aria and duets from *Parsifal*. (Photo by the Crosbys.)



EMILY
ROOSEVELT,
dramatic soprano, who sang in the oratorio, *Elijah*, with the Hartford, Conn., Oratorio Society on December 18, before an audience of 2,500 persons. She gave an excellent interpretation of her part, the *Elijah* being sung by Louis Graveure.



HERMA MENTH,
pianist, winning a new friend on a Vermont farm after she had won the enthusiastic applause of a New York audience the previous evening, having appeared as soloist with the Liederkranz. Miss Menth played the Rubinstein D minor concerto with the society's orchestra, and this marked her fourth performance with that organization. She also played the Dohnanyi C major rhapsody, and the Brahms-Roder Wiegenlied, the latter being a transcription that has been dedicated to her. Following the concert the pianist was engaged to play at Dartmouth College on January 22.



FREDERIC HUTTMAN
(center, first row) and his Los Angeles vocal class. This picture was taken just prior to Mr. Huttman's departure for Germany, where he took a group of ten pupils for two years of study and experience in concert and opera in Cologne.

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Where They Are To Be

As Announced

BACHAUS, WILHELM	Feb. 24, Columbus, Ohio
Jan. 13, Vienna	Feb. 27, Baltimore, Md.
Jan. 21, Vienna	Feb. 28, Philadelphia, Pa.
Jan. 28, Vienna	
Feb. 6, Fiume	
Feb. 9, Turin	
BARRON, MAY	
Jan. 16, Newark, N. J.	Feb. 17, North Manchester, Ind.
Feb. 13, Hamilton, N. J.	
BAUER, HAROLD	
Feb. 7, Saginaw, Mich.	
BENJAMIN, BRUCE	
Jan. 18, Utica, N. Y.	Feb. 16, Huntington, Ind.
Jan. 24, Detroit, Mich.	Feb. 17, North Manchester, Ind.
BENNECHE, RITA	
Jan. 22, Chicago, Ill.	
Feb. 26, Reading, Pa.	
BERGHEIM, CAROLYN	
Feb. 26, Boston, Mass.	
BLOCH, ALEXANDER AND BLANCHE	
Jan. 27, New Haven, Conn.	Feb. 24, Hamilton, N. Y.
Feb. 24, New Haven, Conn.	
BONELLI, RICHARD	
Jan. 15, Kansas City, Mo.	
CHALIAPIN, FEODOR	
Feb. 23, Ann Arbor, Mich.	
CHEMET, RENE	
Jan. 16, Tulsa, Okla.	
CLAUSSEN, JULIA	
Mar. 6, Birmingham, Ala.	
CRAIG, MARY	
Feb. 7, Paterson, N. J.	
CROOKS, RICHARD	
Jan. 12, Omaha, Neb.	
Jan. 14, Detroit, Mich.	
D'ARANYI, YELLY	
Jan. 5, Buffalo, N. Y.	
Jan. 12, Havana, Cuba	
Jan. 20, Baltimore, Md.	
Jan. 23, Hollidaysburg, Pa.	
Jan. 26, Lewisburg, W. Va.	
Jan. 30, Concord, N. H.	
DEEGAN, MABEL	
Jan. 19, Newark, N. J.	
DE GOGORZA, EMILIO	
Feb. 2, Rochester, N. Y.	
Feb. 9, Rochester, N. Y.	
DE HORVATH, CECILE	
Feb. 25, Boston, Mass.	
DE NAULT, JOANNE	
Feb. 3, Hollidaysburg, Pa.	
Feb. 8, Portland, Me.	
DEASTON, FLORENCE	
Feb. 2, Rochester, N. Y.	
ECHANIZ, JOSE	
Jan. 7, Havana, Cuba	
Jan. 16, Warren, O.	
Jan. 22, Dixon, Ill.	
Jan. 24, Keokuk, Ia.	
Jan. 30, Bay City, Mich.	
EELLS, HARRIET	
Feb. 27, Palm Beach, Fla.	
ELLERMAN, AMY	
Jan. 19, Elmira, N. Y.	
Feb. 5, Lawrenceville, N. J.	
ELSHUO TRIO	
Mar. 14, Tulsa, Okla.	
ELWIN, ROBERT	
Jan. 11, Albany, N. Y.	
GALLI-CURCI, AMELITA	
Mar. 5, Tulsa, Okla.	
GIANNINI, DUSOLINA	
Jan. 5, Rochester, N. Y.	
Feb. 23, Hamburg, Germany	
GOLDSMITH, ROBERT	
Feb. 7, Paterson, N. J.	
HACKETT, CHARLES	
Apr. 18, Chicago, Ill.	
HART HOUSE STRING QUARTET	
Jan. 12, Toronto, Canada	
Jan. 13, Montreal, Canada	
Jan. 15, Boston, Mass.	
HESS, MYRA	
Jan. 6, Baltimore, Md.	
Jan. 9, Havana, Cuba	
Jan. 12, Havana, Cuba	
Jan. 18, Poughkeepsie, N. Y.	
Jan. 22, Indianapolis, Ind.	
Jan. 24, Oberlin, O.	
Jan. 26, Washington, D. C.	
Jan. 30, Chicago, Ill.	
Feb. 13, Ann Arbor, Mich.	
HOFMANN, JOSEF	
Apr. 15, Boston, Mass.	
HOROWITZ, VLADIMIR	
Mar. 20, Richmond, Va.	
HOSS, WENDALL	
Jan. 15, Chicago, Ill.	
JOHNSON, EDWARD	
Jan. 22, Brockton, Mass.	
KEENER, SUZANNE	
Jan. 5, Montreal, Can.	
KOCHANSKI, PAUL	
Jan. 18, Ann Arbor, Mich.	
Jan. 31, Richmond, Va.	
KORTSCHAK, HUGO	
Jan. 18, Middletown, Conn.	
Jan. 29, New Haven, Conn.	
LAUBERT, RUDOLF	
Jan. 5, Rochester, N. Y.	
LENOX STRING QUARTET	
Jan. 6, Hamilton, N. Y.	
Jan. 10, Hartford, Conn.	
Feb. 4, Iowa City, Ia.	
Feb. 28, Lewisburg, W. Va.	
LESLIE, GRACE	
Jan. 22, St. Louis, Mo.	
Jan. 31, Hamilton, Can.	
LEVITZKI, MISCHA	
Jan. 11, Hamburg, Ger.	
Feb. 19, Amsterdam, Holland	
Mar. 9, Madrid, Spain.	
Apr. 12, Helsingfors, Finland.	
LEWIS, MARY	
Feb. 20, Boston, Mass.	
LONDON STRING QUARTET	
Feb. 12, Norfolk, Va.	
Feb. 14, Trenton, N. J.	
Apr. 7, El Paso, Tex.	
MAIER AND PATTISON	
Jan. 9-16, Kansas City, Mo.	
Jan. 23, Milwaukee, Wis.	
Feb. 3, Springfield, Ill.	
Feb. 6, Muskegon, Mich.	
Feb. 13, Birmingham, Ala.	
Feb. 16, Evansville, Ind.	
Feb. 20, Pittsburgh, Pa.	
MELIUS, LUELLA	
Jan. 6, Joplin, Mo.	
Jan. 12, Portland, Ore.	
Jan. 21, Washington, D. C.	
Feb. 5, Louisville, Ky.	
Mar. 27, Akron, Ohio	
MENTH, HERMÄ	
Jan. 15, Hanover, N. H.	
MIDDLETON, ARTHUR	
Jan. 12, Meadville, Pa.	
Apr. 19, Portland, Ore.	
MILLER, MARIE	
Feb. 24, Lexington, Ky.	
MORTIMER, MYRA	
Jan. 19-20, Los Angeles, Cal.	
Feb. 5, Cincinnati, Ohio	
Feb. 15, Boston, Mass.	
Feb. 15, Bridgeport, Conn.	
MOUNT, MARY MILLER	
Jan. 10, Beaver, Pa.	
Jan. 24, Philadelphia, Pa.	
Feb. 19, Woodbine, N. J.	
Apr. 4, Oak Lane, Pa.	
NADWORNEY, DEVORA	
March 6, Washington, D. C.	
NIEMACK, ILSE	
Jan. 18, Utica, N. Y.	
Jan. 24, Detroit, Mich.	
N. Y. STRING QUARTET	
Jan. 18-31, incl., Palm Beach, Fla.	
Feb. 9, Owensboro, Ky.	
Feb. 10, Murray, Ky.	
Feb. 13, Ashland, Ky.	
Feb. 15, Bluefield, W. Va.	
Feb. 21, Westfield, N. J.	
Feb. 23, Peoria, Ill.	
Feb. 24, Racine, Wis.	
Feb. 25, Lake Forest, Ill.	
Feb. 26, Dixon, Ill.	
Feb. 27, Aurora, Ill.	
Feb. 28, Keokuk, Iowa	
Mar. 1, St. Paul, Minn.	
Mar. 5, Kenosha, Wis.	
Mar. 6, Ann Arbor, Mich.	
Mar. 7, Ashtabula, O.	
Mar. 9, Milton Academy, Mass.	
Mar. 11, Boston, Mass.	
Mar. 13, Hartford, Conn.	
Mar. 19, New Haven, Conn.	
Mar. 21, Cambridge, Mass.	
Mar. 25, Philadelphia, Pa.	
Mar. 26, Clinton, N. Y.	
Mar. 29, Middletown, Conn.	
Apr. 3, Princeton, N. J.	
N. Y. SYMPHONY ORCHESTRA	
Feb. 1, Ann Arbor, Mich.	
ONEGIN, SIGRID	
Feb. 9, Richmond, Va.	
PADEREWSKI, IGNACE	
Jan. 5, Orange, N. J.	
Jan. 23, Richmond, Va.	
PATTON, FRED	
Jan. 31, Mamaroneck, N. Y.	
Apr. 2-3, Detroit, Mich.	
PETERSON, MAY	
Jan. 9, Texas	
PONSELLE, ROSA	
Apr. 2, Richmond, Va.	
POWELL, JOHN	
Mar. 5, Marion, Ala.	
RABINOVITCH, CLARA	
Feb. 23, St. Charles, Mo.	
RAYMOND, GEORGE PERKINS	
Feb. 24, Hamilton, N. Y.	
ROBERTS, EMMA	
Mar. 2, Sweetbriar, Va.	
ROMA, LISA	
Apr. 12, Philadelphia, Pa.	
ROSENTHAL, MORIZ	
Feb. 2, Rochester, N. Y.	
SAMPAINA, LEON	
Mar. 4, Boston, Mass.	
SAMUEL, HAROLD	
Jan. 5, Cleveland, Ohio	
Jan. 12, Montreal, Can.	
SMIMONS, BRUCE	
Jan. 13, Saratoga Springs, N. Y.	
Feb. 2, Newport, R. I.	
Feb. 11, Leavenworth, Kan.	
Feb. 21, Newport, R. I.	
Mar. 4, Middletown, Conn.	
Mar. 15, New Haven, Conn.	
SMITH, ETHELVYNDE	
Jan. 7, Radford, Va.	
Jan. 11, Leavenworth, Kan.	
Jan. 16, Pocatello, Ida.	
Jan. 17, Idaho Falls, Idaho	
Jan. 19, Seattle, Wash.	
Jan. 25, McMinnville, Ore.	
Jan. 31, Palo Alto, Cal.	
Mar. 12, Pueblo, Col.	
SPALDING, ALBERT	
Jan. 16, Daytona Beach, Fla.	
ST. OLAF LUTHERAN CHOIR	
Jan. 26, Ann Arbor, Mich.	
SUNDIELIUS, MARIE	
Mar. 17, Montevallo, Ala.	
SWAIN, EDWIN	
Feb. 8, Providence, R. I.	
Mar. 27, Atlantic City, N. J.	
SZIGETI, JOSEPH	
Jan. 8, Indianapolis, Ind.	
Jan. 9, Winnetka, Ill.	
Jan. 11, Manhattan, Kan.	
Jan. 12, Fulton, Mo.	
Jan. 13, Warrensburg, Mo.	

Jan. 17, Peoria, Ill.
Jan. 20, Lafayette, Ind.
Jan. 26, Washington, D. C.
Jan. 30, Spartanburg, S. C.
Jan. 31, Columbia, S. C.
Feb. 9, Rochester, N. Y.

TOVEY, DONALD FRANCIS
Jan. 7, Boston, Mass.
Jan. 20, Wolfville, N. S.
VREELAND, JEANNETTE
Mar. 27, Baldwin, Kans.
Mar. 29, Okaloosa, Ia.
Apr. 2-3, Detroit, Mich.
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.

Europe Lauds Art of Hans Kindler

Hans Kindler, cellist, returned to the United States on December 30 from a four-months' tour of Europe in which he gave thirty concerts in the principal cities of the continent. Mr. Kindler immediately embarked on an extensive American tour.

The visit of Mr. Kindler abroad served to introduce to European audiences the modern achievements of American composers. Under the auspices of Elizabeth Shurtleff Coolidge, patroness of American music, programs were given in the principal cities including works that had been composed for recent music festivals in the United States. Modern works by such masters as Casella, Pierne, Malipiero and Respighi were also given a hearing.

Mr. Kindler's tour began in Vienna early in September. "A cellist of more than brilliant attainments as a virtuoso . . . an exceptional artist," was the comment of the Vienna Stunde. In Venice, Mr. Kindler played for the first time Tempo Primo for cello and piano by Malipiero. The Gazzetta di Venezia declared, "He not only proved himself a sensitive, fine and most effective interpreter, but also revealed technical qualities of the highest order, among them a full, warm and robust singing tone."

Repeated engagements followed in Prague, Amsterdam, Brussels, The Hague, Paris, Frankfort, Brunn, and other leading cities of France, Holland and Belgium. In addition to the warm welcome given to American compositions, Mr. Kindler won the acclaim of his audience and critics as one of the foremost living solo cellists. He will be heard in recital and with the leading orchestras during the remainder of the season.

This year again the cost of the January concerts will be met by John D. Rockefeller, Jr. Lectures on evening programs will be held at the Museum on Saturday afternoons in January.

Curtiss Grove Sings for Hospital Children

Curtiss Grove, baritone, sang for the ward children of the Lenox Hill Hospital, New York, on December 26, giving the children much enjoyment by his interpretations of Hageman's Animal Crackers, Mana-Zucca's Big Brown Bear, Dichmon's Ma Banjo and Harriet Ware's Mammy's Song. Mr. Grove gave a New York recital in Town Hall on January 1.

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Lucille Chalfant Fills Opera Engagements Abroad

Lucille Chalfant, coloratura soprano, began a series of operatic engagements in Europe with a performance of *Lucia* in the Liege Opera on December 26. During her two



Photo by Apeda

LUCILLE CHALFANT

weeks' engagement, she was scheduled for stellar appearances in *Traviata*, *Lakme* and *Rigoletto*. From Liege her tour takes her to Nice, where she opens the season of opera at the Casino on January 14 in *Lakme*. Miss Chalfant also will be heard in opera in Monte Carlo, Lyons and Bordeaux. Her American tour, which ended in December, included appearances with orchestra and in recital in Omaha, Kansas City, Wichita and other cities of the Middle West, and in Syracuse, Newburgh and New York. She opened the series of Biltmore Friday Morning Musicales, and was soloist on the course of Plaza Musicales.

Miss Chalfant will return to America in January, 1929, under the management of Baldini & Tremaine. Owing to concert and opera engagements abroad, her tour in this country will be limited to a period of three months from January to March, 1929.

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MUSICAL COURIER

porary American composers than the Hart House String Quartet of Toronto. While the Hart House musicians include practically all the better known moderns in their repertory, particular emphasis has been placed on American compositions in this year's Toronto concert series. Both the Flonzaleys and the Persinger String Quartet of San Francisco have been guests of the Hart House Quartet this season, the former introducing Mannes, and the Persingers playing a quartet by Howard Hanson. The Hart House String Quartet itself is featuring John Beach's Poem.

New York Concerts

January 5—Boston Symphony Orchestra, evening, Carnegie Hall; Dorothy Kendrick, piano, evening, Town Hall; Yolanda Mero, piano, afternoon, Steinway Hall.

January 6—New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicales, Hotel Biltmore; Lilla Kalman and Carroll Hollister, sonata recital, evening, Steinway Hall.

January 7—Symphony Concert for Children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall; Metropolitan Symphony Orchestra and soloists, evening, Carnegie Hall; The English Singers, afternoon, Town Hall; Kedroff Quartet, evening, Town Hall; Roosevelt Recital, afternoon, Hotel Roosevelt; Russian Symphonic Choir, evening, Engineering Auditorium; Flonzaley Quartet, evening, Washington Irving High School.

January 8—Philharmonic Society, afternoon, Carnegie Hall; Andres Segovia, guitar, afternoon, Town Hall; Musical Forum, evening, Gallo Theater; Nina Gordani, disease, evening, Bijou Theater; Tannhauser in concert form, afternoon, Century Theater; New York Symphony Orchestra, afternoon, Mecca Auditorium; Guild of Vocal Teachers, afternoon, Chickering Hall; Opera Concert, evening, Metropolitan Opera House; Ruth Weyfield and Gertrude Bonine, evening, Steinway Hall; Elsa Riefflin, song, afternoon, John Golden Theater; Lucilla de Vescovi, song, evening, John Golden Theater; Clara Evelyn, song, evening, Little Theater.

January 9—Ruth Breton, violin, evening, Carnegie Hall; Hugo Kortschak, violin, evening, Town Hall.

January 10—Rudolph Ganz, piano, evening, Carnegie Hall; Fraser Gange, song, afternoon, Town Hall; Marie Morrissey, song, evening, Town Hall; Charlotte Lund, opera, recital, afternoon, Hotel Astor; Katherine Groschke, piano, evening, Steinway Hall; Donna Ortensi, song, afternoon, New Empire Theater.

January 11—Banks Glee Club, evening, Carnegie Hall; Donald Francis Tovey, piano, afternoon, Town Hall; Harriet Van Emden, song, evening, Town Hall; Rhee Silbera, Music of Yesterday and Today, morning, Plaza Hotel; Elshuco Trio, evening, Engineering Auditorium; Andres Segovia, guitar, evening, Town Hall.

January 12—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; Rosa Low, song, afternoon, Town Hall; League of Composers, evening, Carnegie Hall; Eddy Brown String Quartet, morning, Ritz Carlton Hotel; Artistic Morning, Plaza Hotel; Nicola Zan, song, evening, Engineering Auditorium; Claire Casten Shefton, violin, evening, Steinway Hall.

January 13—Philadelphia Orchestra, afternoon, Carnegie Hall; Beethoven Symphony Orchestra, evening, Carnegie Hall; Harrison Stevens, piano, afternoon, Town Hall; Doris Niles, Sascha Jacobsen, Nina Tarasova and Paul Althouse, evening, Mecca Auditorium.

January 14—Ignaz Friedman, piano, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; Pablo Casals, cello, afternoon, Town Hall; People's Chorus, evening, Town Hall; Seymour School of Musical Re-Education, morning, Hampden Theater; Lonny Epstein, piano, afternoon, Steinway Hall.

January 15—Philharmonic Society, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; Michio Ito, dance, evening, John Golden Theater; New York Symphony Orchestra, afternoon, Mecca Auditorium; New York Chamber Music Society, evening, Plaza Hotel; Musical Art Quartet, evening, Guild Theater; New York Matinee Musicales, afternoon, Ambassador Hotel; Thea Merovska, song, evening, Bijou; Juilliard School of Music, orchestra concert, evening, Engineering Auditorium; Opera Concert, evening, Metropolitan Opera House; Maurice Ravel, Lisa Roma and others, Ravel program, evening, Gallo Theater.

January 16—Laurence Wolfe, song, afternoon, Town Hall; Beethoven Association, evening, Town Hall; A. Castano Lopez, song, evening, Engineering Auditorium.

January 17—Princess Jacques de Broblio, piano, evening, Carnegie Hall; Carl Friedberg, piano, afternoon, Town Hall; Flonzaley Quartet, evening, Town Hall; Philharmonic Society, evening, Metropolitan Opera House.

January 18—Ernest Schelling, piano, afternoon, Carnegie Hall; Fritz Kreisler, violin, evening, Carnegie Hall; Donald Francis Tovey, piano, afternoon, Town Hall; Frank Sheridan, piano, evening, Town Hall; Caroline Powers Thomas, violin, evening, Steinway Hall.



RUTH BRETON,

violinist, who recently appeared with success in London and Berlin, will give her first New York recital this season on Monday evening, January 9, at Carnegie Hall. Walter Golde will accompany Miss Breton at the piano.

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MUSICAL COURIER

Leon Goossens to Visit America

"The Arch-Priest of Oboe Players."—Daily Telegraph

Leon Goossens, who is soon to visit America, was born in Liverpool (England) in June, 1897. He comes of a musical stock, his father and grandfather both being well known conductors, while his mother was formerly an eminent operatic singer. His brother, Eugene, is familiar as composer-conductor both to European and American audiences, and his two sisters, Marie and Sidonie, are celebrated harpists. (A second brother, Adolphe, also a musician, was killed in France in 1916).

Leon Goossens was educated in Liverpool, and at the age of ten took his first oboe lessons with the late Charles Reynolds, formerly principal oboe of the Halle Orchestra, under Richter. Leon's choice of this particular instrument was actuated by his own wish, and partly by the fact that his father recognized in him qualities requisite for the mastery of this particularly difficult instrument of the orchestra. The removal of the Goossens family to London in 1911 saw Leon installed as a student of the Royal College of Music, where he acquired rich orchestral experience under Stanford. As early as 1913 Sir Henry Wood invited him to act as principal oboe during a tour of the Queen's Hall Orchestra in Wales, with the result that in the following year, at the age of seventeen, he was offered, and accepted, the permanent post of principal oboe, which had then fallen vacant owing to the resignation of Henri de Busscher. However, he relinquished this post in 1915 to enlist as a trooper in the

Middlesex Hussars, and throughout 1917 was serving in France as a corporal in the Eighth Royal Fusiliers. The following year he was again in France as a lieutenant in the Sherwood Foresters, being badly wounded in action just prior to the armistice. On the termination of the war he rejoined the Queen's Hall Orchestra, where he remained until finally deciding to devote himself to solo playing and teaching exclusively.

During his orchestral career in England he has played principal oboe in the following orchestras: Queen's Hall, London Symphony, Royal Opera, Royal Philharmonic, Russian Ballet, Welsh Symphony, Shapiro Symphony, Goossens, and several provincial organizations. He has also been a member of the London Wind Quintet since its inauguration, and his wireless recitals from London, Belfast, Cardiff, and Newcastle stations are well known.

He was elected professor of the oboe at the Royal College of Music in 1923, and in the following year at the Royal Academy. Together with Albert Fransella, virtuoso flutist, and Francesco Tucciati, eminent pianist-composer, he formed the Philharmonic Trio in 1924, an organization which has made many successful appearances in recital both in London and the provinces.

It only remains to add that Leon Goossens gave his first oboe recital in London at the Grotian Hall in 1926.

A. F.

Maddalena Elba as Guest Artist

Maddalena Elba who had several guest performances earlier in the season with the San Carlo Opera Company in Worcester, Springfield and Boston, in the roles of Gilda,



MADDALENA ELBA

she arrived at perfection. With her bell-like strong voice she soon sang herself into the hearts of the hearers, who were not stingy with their applause. Miss Bannerman possesses also the ability to modulate, to interpret and to mimic, and with sympathy heightened the whole effect. These things also showed themselves in her other numbers, which she gave in the course of the evening. The young artist is one of the best sopranos ever heard in Newark." Miss Bannerman's appearance in The Elijah at Syracuse, N. Y., inspired the critic of the Post-Standard to write that "Miss Bannerman filled the soprano role admirably."

From Estelle Liebling's Studio

Beatrice Belkin, coloratura soprano, was soloist with the Roxy Symphony Orchestra on December 18. Erma Chase, lyric soprano, was engaged for the new musical comedy, Take It Easy, which has just opened in Atlantic City.

Frances Sebel, lyric soprano, will give a recital on March 1, at Town Hall. Miss Sebel, who is the leading lyric soprano of the WEAF Grand Opera Company, sang Nedda in Pagliacci on December 14, and on December 28 the mother part in Haensel and Gretel. Miss Sebel was also soloist in a lecture recital given by Frederick Jacobi.

Jessica Dragonette, popular "Philco" girl of the radio, was re-engaged to sing for the General Motors. Devra Nadworney, contralto, was the soloist at the Forest Hills Choral Club. Delphine March, contralto, was the soloist on December 1 in a lecture recital given by Frederick Jacobi; soloist on December 7 with the Mendelssohn Club, Albany; soloist in the Messiah at Waterbury, Conn., on December 28, and on December 30 will be soloist in a concert given by the League of Composers at Town Hall.

Nina Gordani, lyric soprano, will give two costume recitals, January 8 and 22, at the Bijou Theater, on which occasions she will present many novelties in costume. The following are some other of Miss Gordani's dates: December 13, Astor Hotel; December 15, Theater Lovers Society; December 17, Mt. Vernon, N. Y.



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Moreno Talks of Conditions in Europe

(Continued from page 10)

in the repertory. I often wonder why such a story was not given to Richard Strauss. He would have been the man. Leoncavallo's Pagliacci and Zaza should have told the Emperor in which style the composer felt most at ease, and I feel quite safe in saying that if a libretto had been written of the reign of the beautiful Queen Louise and how she eluded being captured by Napoleon, who, with his army, passed through historic Potsdam (the home of the Hohenzollerns), something very florid and exciting would have come to pass on the Berlin stage."

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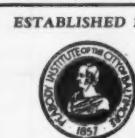
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of the high school, called upon J. Lewis Browne to preside at the console on the memorable evening. Mr. Keeler made an appropriate speech, as did also J. Lewis Coath, president of the Board of Education, Howard W. Elmore, and William J. Bogan. Dr. Browne played his own Scherzo Symphonique, Bossi's Gaudemus Igitur, and the Andante from Bird's orchestral suite.

Purdon Robinson Holds Reception

A reception was given at the New York studio of Purdon Robinson on December 17 in honor of Mrs. Ethelbert Nevin. The program consisted mainly of songs by Ethelbert Nevin, and among the artist presenting them were Doris Doe, Mr. and Mrs. William J. Wilbur, Barbara Hutchins, Sherman Small, R. Duane Humphreys and Purdon Robinson. Florence Adams was the accompanist.

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Artists Everywhere

Julia Claussen, mezzo-soprano of the Metropolitan Opera, whose return from Europe was announced for December, has been obliged to change her plans because of professional engagements on the continent and will sail for this country about January 15.

Georges Enesco, violinist, has arrived in America for his fifth tour of this country. His first appearance was as soloist with the Philadelphia Orchestra in Philadelphia. The day after Christmas, Enesco left for a tour to the Pacific Coast. He will return East early in February and sail for Europe immediately thereafter.

Florence Foster Jenkins, president of the Verdi Club, announces a Henry Hadley Morning for the January 11 musicale, Waldorf-Astoria Hotel. The participants will be Inez Barbour, soprano; Mr. Hadley, and Paulo Gruppe, cellist. A luncheon will follow. Mrs. J. M. Beach, chairman, announces a Thé Dansante for February 25.

Mrs. Edward A. MacDowell is announced for a lecture on the MacDowell works, illustrations by herself at the piano, by the League for Political Education, Town Hall, New York, January 7, at 11 a. m.

Charles Naegle, pianist, recently gave a recital in Detroit.

N. Lindsay Norden prepared appropriate programs of music for the Christmas services at the First Presbyterian

Church, Germantown, Pa., of which he is organist and choirmaster.

The People's Chorus of New York celebrates its twelfth anniversary on January 14, with a concert at Town Hall under the direction of its founder, L. Camilleri. On this occasion Christmas carols and old chorale music will be sung. Catherine Wade-Smith, violinist, will be the soloist.

Rosemary continues to win success on tour as prima donna of the Jazz a la Carte Company. Following her appearance at the Riviera in Omaha, the Bee-News critic declared that "She has a voice of pleasing tone, and this, coupled with more than average beauty, made her the outstanding exponent of the classics in the show. Her turn is all to short." According to the Evening World-Herald "Rosemary's is the most pleasing voice of its kind that has been heard at that theater. She sings with pellucid clarity and sweetness of tone, achieving her bird-like trills and high notes with the utmost ease. Her shadow song is a particular delight to all listeners who have a discerning ear for music." Rosemary is an artist-pupil of Estelle Liebling.

Henry F. Seibert, organist, is giving monthly musical services at his church in New York.

May Peterson a Radio Favorite

Such is May Peterson's popularity on important radio hours this season, that she has sung on the air from New York, where she appeared on the Maxwell Hour again from WJZ on November 10, to San Francisco, Cal., where she was featured on the Atwater Kent Hour on December 4. On route, the former Metropolitan soprano found time to

fill recital appearances, notably in Fulton, Mo., that demanded her re-engagement. In January Miss Peterson tours Texas in concert, and in the spring, besides appearing in the New England states, will go to the Pacific Coast the latter part of April for another concert tour of that section, opening in Portland, Ore., on April 26.

Lucille Arnold Owes Success to Madge Daniell

Lucille Arnold, soprano, was brought to Madge Daniell, New York vocal teacher, by her father, to cultivate her voice for home singing. After the first year she was en-



LUCILLE ARNOLD

gaged as soprano soloist at St. James Episcopal Church at Elmhurst, L. I., a position she held for six years. Later she was heard in concert and radio work. However, the stage attracted her and she was engaged to understudy the principal role in *Vogues*, a musical show produced by the Shuberts. Her work was satisfactory and she was made understudy to Dorothy Francis in *The Love Song*. She proved a success and next was assigned the role of Charlotte in *Princess Flavia*. When Evelyn Herbert was taken suddenly ill, Miss Arnold had to sing that role for a week at the Century, and then the Shuberts engaged her for the prima donna part in *Artists and Models*, now playing at the Winter Garden. Her voice is a beautiful lyric soprano and recently she was obliged to turn down an offer to sing in Italy because of this present contract.

Miss Arnold is working daily with Madge Daniell, and it is said that the young singer has the Metropolitan in mind for the future. She can reach a high C as easily as her middle C, with no effort as the voice is under control and well placed. The singer speaks only in the highest terms of her teacher and claims that she owes her entire success to Miss Daniell.

Giovanni Zanatello and Maria Gay to Visit America

MILAN, ITALY.—Giovanni Zanatello and Maria Gay, two noted artists well known in America, where they spent many seasons with the Boston Opera Company, under the regime of Henry Russel, and where they gained much popularity and many artistic triumphs, will soon leave for America. Their visit will combine pleasure with business connected with their management for a period of five years of the well known Arena of Verona (for big summer open air productions). It is also said that an American impresario is planning to have Zanatello sing several performances in one of the big New York theaters of *Otello*, in which role he is famous. Last season at the Teatro Dal Verme of Milan the tenor appeared twelve times in this opera, all to sold-out houses, and was nominated by both press and public as one of the few strong interpreters of this dramatic role.

When Miss Gay was asked by the writer if it would be possible for the America public to hear her again in some of her well known interpretations, with her fascinating Spanish smile she answered *Chi sa?* (who knows) perhaps. And what opera would she prefer? Perhaps *Carmen*? She responded quickly that she would be very proud to sing the most famous work of Bizet, where she could show her real native temperament, and felt sure she would achieve a success. The two artists left Havre on the Paris, January 4, which arrives in New York about January 11; they expect to remain in the United States about two months.

ANTONIO BASSI

New Haven Hears Mr. and Mrs. Alexander Bloch

On December 16, Mr. and Mrs. Alexander Bloch gave the first of a series of three violin and piano sonata recitals at the Lyceum School of Dancing and Music in New Haven. The numbers were the Mozart sonata in B flat, the Beethoven Kreutzer and two Godowsky pieces, *Valse Macabre* and *Alt Wien*, after which the audience's enthusiasm was such that three encores were given. Mr. and Mrs. Bloch will appear there again on January 27 and February 24.

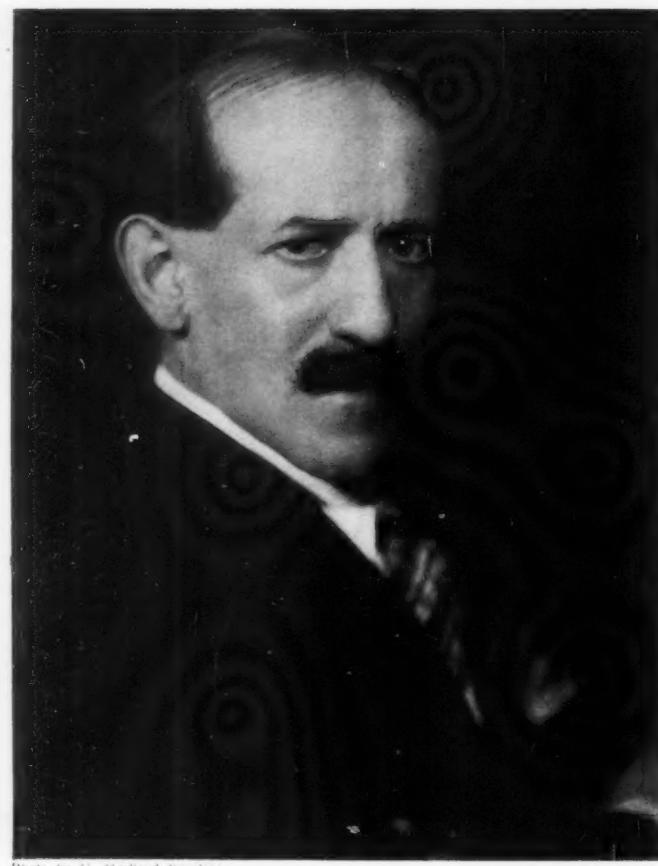


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Foreign News in Brief

(Continued from page 46)

to be sent to the "Deutsche Kammermusik," Baden-Baden, Stadt Musikdirektion Heinrich Burckard.

"EVERYBODY IS DOING IT"

VIENNA.—Great surprise has been caused here by recent rumors regarding the Theater an der Wien, Vienna's finest, and one of her oldest, operetta theaters. It has become known that this house, long considered the most aristocratic of all central-European operetta theaters, has recently adopted new and rather doubtful methods: Edmund Eysler, it is stated, had been called upon to cover half of the star salaries for his operetta *The Golden Mistress*, now running at the Theater an der Wien; and Emil Berté (nephew of the late Heinrich Berté who reaped millions from *Das Dreimäderhaus*, which was the original version of *Blossom Time*) was compelled to finance completely the production of his operetta *Music in May*. Berté's suit for repayment of the invested money has attracted public attention to the "new morals" now current in Viennese theatricals, and the Viennese authors are up in arms against the new system.

society as royalties for Czech composers during the year under consideration reaches the \$80,000 mark, of which two thirds was paid out to the authors themselves. America, as is known, has so far no copyright agreement with Czechoslovakia.

"INSURE YOUR VOICE AND REMAIN YOUNG!"

VIENNA.—Vienna had a good laugh over a recent law suit brought against a fraudulent insurance agent by Leo Slezak, the Staatsoper's tenor. The clever agent had sold the famous singer an insurance policy safeguarding him against the loss of his voice, and Slezak later sued him for repayment of the premium. The case was finally settled out of court. Incidentally Slezak, long announced as "Czech tenor" will shortly sing in Czech again, for the first time in many years. The event will take place at Prague, where Slezak will sing Czech songs in a polyglot program.

P. M.

GERHARDT TO HOLD MORE MASTER CLASSES

LONDON.—Elena Gerhardt, celebrated German Lieder singer, has acceded to the numerous requests for another series of master classes like those she held last season in London. The new series will be given in the spring from April 16 to May 25.

M. S.

COSIMA WAGNER NINETY YEARS OLD

BERLIN.—On Christmas Day Cosima Wagner, Richard Wagner's widow, was ninety years old. She is still living in Wahnfried, Wagner's villa in Bayreuth, with her son, Siegfried Wagner.

T.

BAYREUTH FESTIVAL FOR NEXT SUMMER

BERLIN.—The Bayreuth Festival will take place in the summer of 1928 from July 19 to August 19. The works to be performed will be the same as last year, namely *Tristan*

and *Isolde* (five times) *Parsifal*, with new stage settings (five times) and the complete *Ring* (three times).

T.

Edwin and Jewel Bethany Hughes Enjoyed

A large and enthusiastic audience filled the new auditorium of the Woman's Club in New Rochelle, N. Y., for the appearance of Edwin and Jewel Bethany Hughes in a two-piano recital. As in the case of other appearances, their success was immediate and complete.

Under the headline: "Edwin and Jewel Bethany Hughes Enchant with Program," the new Rochelle Standard-Star had the following to say: "The concert left a definite stamp on the musical intelligence of the community. In refinement, finesse and continuity it was of perfect proportions. The playing together of the two pianists is as of one artist, a rendering of fine mosaics, perfectly balanced. Mr. Hughes also offered solo selections in his admirable way. The *Arensky Valse*, which, as an encore, closed the evening, brought much applause from the audience, and the feeling that the two hours of the program had indeed passed very speedily." Mr. and Mrs. Hughes will play a two-piano program in Stamford, Conn., on January 11.

Pupil of Mrs. Wood Stewart Heard

At a large tea given by Mrs. Garret G. Ackerson, December 12 at her home in Hackensack, N. J., a program was presented by Alma Ackerson, contralto. She was heard in numbers by Handel, Schubert, and others, with success. Miss Ackerson is contralto soloist at Christ's Church, Hackensack, and studies with Mrs. Wood Stewart at the Institute of Musical Art.

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LOTTA MADDEN DIRECTS CHORAL CLUB

Central Christian Church, West 81st Street, was filled on December 21 when the Central Choral Club, twenty singers, gave its concert, Lotta Madden conducting the excellent singers. With style and effective interpretation they sang works ranging from traditional Christmas carols to numbers by Gounod, Stevenson and Wynne. Miss Madden, well known as Goldman Band and radio soloist, evidently has the esteem of every singer, and so attains splendid results. "It was a real treat," said a listener. Minnie Carey Stine, contralto, and Mary Schultz, violinist (Auer pupil), won applause for their solo contributions, followed by hearty encores, and May List was a capable accompanist.

GRASSE-GORN SONATA-RECITAL

December 20, a delighted audience listened to a performance of three modern sonatas for violin and piano by Edwin Grasse and Isidor Gorn, at Steinway Hall. Respighi's B minor sonata, met with a hearty welcome. Leo Weiner's Sonata in F sharp minor was beautifully rendered, and some of the melodious measures of the larghetto and allegro linger in the memory.

Mr. Grasse's own sonata, which he has played before, attained, under the deft hands of its creator and Mr. Gorn, the satisfying and lofty heights which have always been its due. Both artists once more gave proof of their sincere and genuine musicianship.

MESTECHKIN PUPILS' RECITAL

Guild Hall, Steinway Building, was well filled December 18 to hear a dozen violin pupils in a recital of modern pieces,

by talented young pupils of Jacob Mestechkin. Several of these have honors; among them Jacques Singer who won a Curtis Institute scholarship, and Helen Berlin who was first prize winner at the Sesqui-Centennial contest last year. Herman Kopelnitsky won gold medals in the New York Music Week contest, and Joseph Glassman also won a gold medal at the Brooklyn Free Musical Society contest.

The December 18 recital brought forward the following players: Sadie Linder, Belle Epstein, Sylvai Rubin, Sylvia Guberman, Anna Mendelson, Irene Lesser, L. Chazin, B. Altman, A. Schisler, L. Kaplan and J. Glassman. Elfrida Böse-Mestechkin and Leonid Mestechkin were at the piano. Announcement of forthcoming recitals include one by pupils on January 8, Guild Hall, and by Joseph Glassman, artist-pupil, Steinway Concert Hall, February 5.

Y. M. H. A. ORCHESTRA AND CHORAL CONCERT

A. W. Binder conducted the Y. M. H. A. orchestra and the Y. M. H. A. choral society, December 18, at the Ninety-second Street Y. M. H. A. The orchestra played excerpts by Dvorak, Offenbach, Bizet and Strauss, and the choral society was heard in Jewish songs, arranged by Conductor Binder. The artistic feature of the affair was the cellist, Vladimir Dubinsky, who played works by Bruch, Valencic, and Delibes with the nobility of singing tone and superlative technique associated with all his performances.

MARIAN PALMER AN EXCELLENT ANNE PAGE

Marian Palmer appeared as the dainty and charming Anne Page in *The Merry Wives of Windsor*, presented by the Little Theatre Opera Company in Brooklyn, December 14. The young girl, prize winner at the Sesqui-Centennial contest last year, studied at Crouse College, Syracuse, and has sung in church there and in Norwich, N. Y., being at present soprano of a prominent Brooklyn church. She has a very sweet soprano voice, always looks well, and is also a singer of decided intellectual superiority.

HELENE ROMANOFF'S WHITE DEER SINGS

Princess White Deer recently sang Indian songs over station WHN, Journal Hour, with big success, also appearing on the S. S. Leviathan before enthusiastic admirers. Kathleen Carr was also heard as prima donna in Keith Vaudeville, King's Birthday; she has a beautiful and powerful voice, with splendid high tones. Joyce White, well known comedienne and dancer, is a head-liner at another Keith Theater, sponsored by Conrad.

LEVENSON COMPOSITIONS HEARD

Boris Levenson's violin works are frequently heard, recent instances being Jascha Fishberg's playing of his Dreams at the Educational Alliance and Harry Urbont, who played Levenson's Oriental Dance at the Engineering Auditorium. December 15, Nicos Cambourakis played his Canzona in Carnegie Chamber Music Hall with success, the composer receiving an ovation from the audience.

ANTHONY PESCI IS HEARD

Anthony Pesci, studying with James Massell, sang November 30 for the Richmond Memorial Hospital, and more recently for the Jewish Hospital, at the Shubert Theater. He has also been engaged for leading tenor roles in performances in Kimball Hall, Chicago.

VELAZCO ORGAN STUDIOS

Emil Velazco, graduate of the Chicago Musical College, then organist of Chicago and Buffalo moving picture theaters, and more recently opening the Roxy and Colony Theaters, has established a studio on Broadway for motion picture playing.

BRICK CHURCH CHRISTMAS MUSIC

Special Christmas music was given at the Brick Church, December 25, with accompaniment of violin, cello, harp and organ, including carols from Norway, Lapland, Holland

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and Spain, and a new unaccompanied anthem by Clarence Dickinson, *World Rejoice*, for eight-part chorus with solo quartet. Soloists were Corleen Wells, Ross Bryant, Charles Stratton and Alexander Kisselburgh.

STIRES AND ROEMAET-ROSANOFF AT BLIND INSTITUTE
Students at the N. Y. Institute for the Education of the Blind heard Louise Homer Stires, Marie Roemaet-Rosanoff and Katharine Swift in a recital December 16.

Klibansky Studio Activities

Vivian Hart, artist from the Klibansky studio, has been singing at the Keith Theater, Baltimore, and later on will sing at the Keith Theater, Philadelphia; she was also soloist recently at a concert given by the Harmony Club of New York.

Elsie Eyre gave a program over station WEVD. Other artists from the studio who will give or have given programs (same station) are: Helen Janke, Lizzetta Braddock, Adele Ardsley and Tristan Wolf.

Reginald Pasch appeared in the New York production of *Golden Dawn*. Edwin Bidwell is now with the New York production of *Funny Face*. William Simmons has been engaged as soloist at the Copley Square Church, in Boston. Irene Taylor and W. Weigle are soloists at the First Baptist Church, Boston.

Lauritz Melchior achieved great success at his guest performance at the Stadt Theater in Hamburg. He sang Lohengrin for the first time, and the papers spoke highly of his splendid performance; he has been engaged for performances in Berlin and Stuttgart.

Mr. Klibansky recently gave a successful recital in Boston.

Frequent Engagements for Warford's Students

Four Warford pupils—Grace Farrar, soprano; William Hain and Allan Jones, tenors, and Joseph Kayser, baritone—are members of the Little Theater Opera Company, of Brooklyn, now playing Nicolai's *Merry Wives of Windsor*. Eva Mall, soprano, sang in Plainfield, N. J., December 1; in Newark, December 3, and gave a costume recital in Steinway Hall, New York, December 9. Joseph Kayser, baritone, was soloist with the Chatham, N. J., orchestra December 9. Allan Jones, tenor, is engaged for a series of radio evenings with the Continentals over WJZ. Jess Chaney, contralto, is engaged for Fox productions. Florence Otis, soprano, on November 23 began a series of sixty concert engagements.

Dilling Soloist for Union Francaise

At the dinner given by the Union Francaise No. 17 at the Hotel McAlpin on December 11, Mildred Dilling entertained with a number of harp solos.

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MUSICAL COURIER

Weekly Review of THE World's Music



DRAWN FROM
LIFE ESPECIALLY FOR
MUSICAL COURIER
by
MAURO GONZÁLEZ

"Enter Tito Schipa, the gallant Prince Charming of the Chicago Civic Opera, into the private retreat of Evans & Salter. 'How would you like to see yourself in caricature?' I asked. 'I like that better than photographs,' he answered. 'The Bambino of the Civic Opera constellation cautioned me not to forget the direct line from the top of his forehead to the tip of his nose. He even hinted naively in euphonic Spanish that there is nothing unusual about his 'front view' and that I do a profile. The Italian singer of Spanish songs added an autograph to the finished caricature, and, laughing, said, 'Por el amor al arte!' Dope that one out!"—Mauro González.

